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NOTES ON

FOREIGN PICTURE GALLERIES,

By CHARLES L. EASTLAKE, F.R.I.B.A.,

KEEPER OF THE NATIONAL GALLERY, LONDON.

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NOTES

ON THE PRINCIPAL PICTURES IN

The Old Pinakothek

AT MUNICH,

BY

CHARLES L. EASTLAKE, F.R.I.B.A.,
KEEPER OF THE NATIONAL GALLERY, LONDON,
AUTHOR OF "A HISTORY OF THE GOTHIC REVIVAL,"
"HINTS ON HOUSEHOLD TASTE," ETC. ETC.

WITH ILLUSTRATIONS.

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PREFACE.

AN announcement, made after the following Notes were in type, that the authorities of the Old Pinakothek at Munich contemplated re-numbering and re-arranging the pictures in that Gallery, obliged the author to postpone the publication of this Handbook until the issue of the new official Catalogue. This has at length appeared, and though the delay has been inconvenient, it is satisfactory to know that the Notes in their present form have received the latest possible corrections, not only regarding the numbers and position of the works described, but also with respect to those changes which have been made in the "attribution" of certain pictures.

It must not, however, be assumed that the author regards the present designation of such works in every case as satisfactory and final.

The experience of recent years has shown that but little permanent reliance can be placed on the opinion of individual connoisseurs, however eminent; and no one can say whether the generally-received *dictum* of this or that expert may not be reversed in the course of time by the next popular

critic or learned professor who chances to gain the ear of the public.

Nearly one hundred pictures in the Old Pinakothek, hitherto attributed respectively to individual masters, are now severally ascribed to other hands. About thirty more, formerly labelled as "unknown," have been classed among the works of certain painters. Many another, once doubtfully associated with its author's name, is now boldly described as his own performance. Some examples, to which a well-known name was attached, are now considered spurious. Not a few, once regarded as "school" pictures, have been assigned to particular artists. Quondam copies are pronounced to be original, and supposed originals to be copies.

That some of these changes are justified by a closer study of specific styles, by a more careful scrutiny of ancient documents, and by the recent advance of art education, is very probable. But where such changes depend—and it is certain that many of them must greatly depend—upon the caprice of private judgment, it becomes difficult to accept, without reserve, opinions which may be challenged by any intelligent critic who answers argument by evidence, or meets evidence

with argument; while the bewildered amateur, for whose edification these opinions are recorded, scarcely knows whom to believe or what to admire.

To recount, discuss, and judge between conflicting theories; to weigh accurately and impartially the evidence adduced by various authorities in their support; and to enumerate the several dogmatic guesses by which a particular picture has been successively ascribed to three or four masters of the same School, would almost require for each gallery a treatise in itself. A time may perhaps come when it will be considered less important than at present to debate certain vexed questions of authenticity, which, after all, can never be definitely settled, and which the practice of ancient art must, from its very nature, leave in most cases obscure.

Meanwhile, some of the general public, who care little for scientific criticism, may find it useful to know which are the most noteworthy pictures in each Collection, and by what leading characteristics of style or execution they are distinguished. It is for readers of this class that the following Notes have been prepared. Those who desire to study more deeply the history and phi-

losophy of art will find ample information in larger and more ambitious works.

It may be well to explain that the descriptions given in this Handbook are arranged in alphabetical order under the names of the painters to whom the pictures are ascribed—a system which, looking to the periodical changes inevitably made in the hanging of every Gallery, is, on the whole, the safest and most convenient that can be adopted for the purpose.

The numbers on the *left* of the page coincide with the numbers inscribed on the picture frames, while the Room in which each picture hangs is indicated on the *right*-hand margin; the letter S standing for Saal, and the letter C for Cabinet, or smaller room. For these last particulars the author is indebted to the courtesy of Dr. von Reber, Director of the Old Pinakothek.

The descriptions and critical remarks are based on notes made by the author after a careful examination of each picture noticed.

The illustrations which accompany the text are engraved from sketches executed by Mr. W. C. Ward, after photographs taken by Herr Franz Hanfstaengl, of Munich.

C. L. E.

NOTES ON THE PRINCIPAL PICTURES IN THE OLD PINAKOTHEK AT MUNICH.

NOTES ON PICTURES IN THE

OLD PINAKOTHEK AT MUNICH.

1186 *Venus and Adonis*, by Francesco **Albani**, 1578-1660. C. 19.
Bolognese School.

Venus, surrounded by amorini, reclines on a couch by the side of a river. Adonis approaches towards her, accompanied by a hound, while Cupid departs in a car drawn by amorini. This is a poetically treated picture of the pseudo-classic school. The trees, which form an important element in the composition, are well massed, with dark foliage of a conventional kind. The blue sky crossed by white clouds is somewhat harshly painted.

1094 *A Faun playing on the Flute*, ascribed to Antonio **Allegri** (Correggio), 1494-1534. Parmese School. C. 19.

A small painting of a youthful faun playing on a Pan's pipe, with a background of foliage and distant mountains, under a sunset effect. The slovenly drawing of this half-seated figure, which is about six inches high, makes it hardly intelligible, but the chief merit of the

work lies in its exquisite tone and harmony of colour. It is an idyllic sketch rather than a picture, and according to some critics was painted by Lorenzo Lotto.[1]

1095 *The Virgin and Child with Saints*, attributed to Antonio **Allegri** (Correggio), 1494-1534. Parmese School. S. VIII.

A poor example of the painter—if it really is by his hand. The Virgin sitting under a tree, holds the Infant Jesus on her lap, attended by St. Ildefonso, St. Jerome, and an angel who regards the Child with adoration. St. Ildefonso, who stands behind the Child, holding his crozier, has a fine Venetian-looking head, but there is nothing else particularly attractive in the picture, and the Madonna's features are unfortunately modelled. The composition is crowded, and the draperies, though good in colour, show but little skill in arrangement.

289 *Susannah and the Elders*, by Albrecht **Altdorfer**, 1480?-1538. German School. C. 4.

A quaint and curious picture, chiefly remarkable for the elaborate treatment of its architectural details. The building represented is of a Renaissance type, richly inlaid with coloured marble, and decorated with gilt capitals. Susannah, the upper part of whose form is draped in a finely embroidered mantle, sits with bare legs, while attendants, kneeling before her, prepare to

[1] Signor Morelli seems to share this opinion.

wash her feet. Although the figures in the foreground are but four inches high, they are painted with great care and finish; the features, hair, and draperies being minutely rendered, while the pattern of the carpet spread under Susannah's feet is detailed with the accuracy of a missal painting. The same attention and conscientious workmanship have been bestowed on the foliage of plants and trees. The sky is of cobalt blue, overlaid with white clouds, in the grouping of which there is an evident attempt at realism. On the trunk of a tree to the left will be noticed the painter's monogram, and the date, 1526.

290 *The Battle of Arbela*, by Albrecht **Altdorfer**, 1480?- C. 5.
1538. German School.

In this large and interesting picture, representing the victory of Alexander the Great over Darius, King of Persia, many hundreds of figures are introduced. Those in the foreground are about three inches high, and others diminish in correct proportion with the distance. Accepting the obvious anachronisms of costume, &c., which the work presents, in common with similar productions of this date, it is impossible to help admiring the ingenuity of its composition, and the marvellous patience with which the painter has detailed, after his own fashion, not only the pomp and circumstance of war, but the landscape which forms the background of this busy scene.

The foreground is chiefly occupied by cavalry—the armour of the knights and the trappings of their horses being all minutely delineated. Conspicuous in the fray are Alexander and Darius; the former on horseback brandishing a spear, the latter sitting in his chariot drawn by cream-coloured horses. In the middle distance are pikemen and bowmen arrayed in close ranks or engaged in conflict, hosts charging, and warriors falling in the melée of battle. Beyond these, to the left, rises a pyramidal hill with buildings on its slope. Further off is a lake and rocky island surrounded by blue mountains. To the right the sun pours forth its rays from beneath a large and complicated group of clouds arranged in a manner which indicates an aim, at least, in the direction of natural effect far beyond what might be expected from the date of the picture (1529).

This picture was carried off to St. Cloud by Napoleon I., but was restored in 1815.

292 *The Virgin and Saints weeping over the dead Christ,* by Albrecht **Altdorfer,** 1480?-1538. German School. C. 4.

To the extreme left of the picture, St. John, clad in a green robe and Venetian-red mantle, stands with clasped hands, leaning against the trunk of a tree. His features are plain, and rendered more so by the physical expression of intense grief. To the right, the body of our Lord is supported in a half-sitting posture by the Virgin, who bends over it in deep sorrow, while the Magdalen,

richly attired, wrings her hands by the side. Between these figures is seen another of the holy women on her knees. In the background is a landscape, which includes the distant view of a river, with trees and mountains beyond. To the right rises the rock of Calvary, with three crosses, on two of which still hang the bodies of the malefactors. Quaint and archaic though this picture is in style and treatment, the sense of pathos conveyed by the whole scene is very striking. The herbage in the foreground is carefully detailed, and the foliage of the tree remarkably realistic.

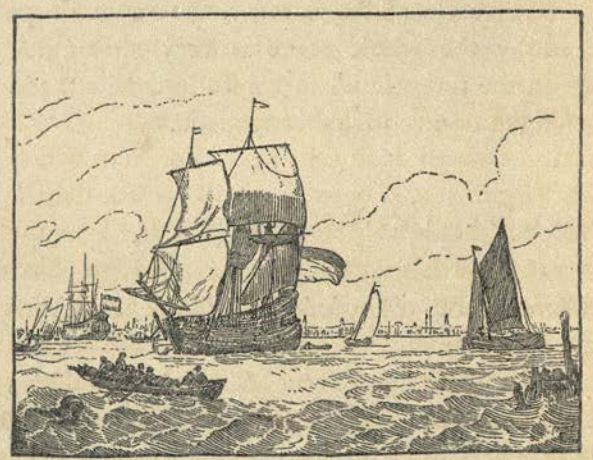
Angelico, Fra. (See **Fiesole.**)

987 *St. Maurice, St. Dominic, St. Peter, St. Nicholas,* S. VIII.
and St. Stephen.

988 *St. Anthony, St. John the Baptist, St. Paul, St. Catherine, and a Bishop.* School of Spinello di Luca **Aretino**, 1333?-1410.

Two long pictures, each containing figures of five saints, in arched panels on a gold background. They are about two-thirds the size of life. Each head is surrounded by a nimbus enriched with incised ornament. The flesh tones of the older saints' faces are grey (with brown shadows), and an appearance of age is suggested by conventionally expressed wrinkles and "crow's feet." The complexions of the younger and female saints are

of a more delicate carnation. As in Orcagna's heads, we find a tendency to place the iris in the corner of each eye. The hair is carefully detailed; the hands are stiff and lifeless, and the draperies angular in fold. There are no cast shadows. A diapered pattern of green, scarlet, and gold, decorates the floor.



The Seaport of Antwerp, by Backhuysen.

610 *View of Antwerp*, by Ludolf **Backhuysen**, 1631-1708. C. 7. Dutch School.

A conspicuous object in this scene is a brig slackening sail as she enters the harbour, while a boat crosses under her bows. In the distance are seen other vessels. An excellent specimen of the master.

1104 *Christ appearing to Mary Magdalen in the Garden,* by Federigo **Baroccio,** 1528-1612. Roman School. S. X.

A large picture, occupying a conspicuous position on the wall of Room X., but one in which it is difficult to detect any merit, whether of design, technical execution, or colour. Of the works by later masters in this room, viz., the Carracci, Proccacini, and others, little need be said.

1031 *The Virgin and Child with Saints.* By Marco **Basaiti.** 15th to 16th century. Venetian School. S. VIII.

The Virgin, seated between St. John the Baptist and St. Sebastian, holds with her right hand the Infant Christ, who sits undraped on a white cushion in her lap. She wears a full robe of dull red colour, cut square at the neck, and a large blue mantle lined with orange, which falls from her head to the knees. The left hand is placed on the head of the donor, who kneels before her. The design of this work, which has apparently been retouched, is far superior to its execution, especially as regards the Virgin's head, which, in its present state, is dry and mechanical in painting. According to the Marggraff catalogue, it would seem to have been ascribed successively to Cima da Conegliano and Giov. Bellini. The figures are seen at half-length, and are about two-thirds the size of life. Landscape background, in which a lake and distant mountains are seen.

1032 *The Virgin and Saints mourning over the dead Christ*, attributed to Marco **Basaiti** (15th to 16th century). Venetian School. C. 18.

The wretched execution of this picture makes it difficult to regard it as the work of any master of note. To assign it, in its present condition, to Marco Basaiti, is almost an insult to his memory. If any portion of it was the work of his brush, it has long since been obscured by modern re-painting.

Bassano. (See **Ponte**.)

1073 *The Virgin and Child*, by Giovanni Antonio **Bazzi** (called also Il Sodoma), 1477-1549. Sienese School. S. VIII.

A finely composed work, but unsatisfactory in colour, the scarlet and ultramarine of the draperies being crudely contrasted in juxtaposition. The features of the Virgin (a very dignified figure) are beautiful in drawing and very refined in expression, while the action of the Child is suggestive of Raphael's later manner. The figure of St. Joseph, who looks over the Virgin's left shoulder, is painted in a sort of monochrome, with little or no difference between the flesh tones and drapery. The shadows are soft, grey, and transparent. Over the heads of the group is suspended a curtain, to the left of which a peep of landscape is seen. Scale of figures, about two-thirds life-size.

269 *The Death of Marcus Curtius*, by Bartholomew **Beham**, 1502-1540. German School. C. 5.

A large and crowded composition, with an architectural background, in which towers, domes, arcades, and

The Holy Family, by G. Bazzi (Il Sodoma).

porticoes are represented. In the foreground, Marcus Curtius, clad in the garb of a Roman warrior, and mounted on a prancing white charger, is in the act of leaping into the chasm, while hundreds of the populace

crowd around in attitudes of astonishment, or hurry towards the scene. The varied action and expression of these figures are very remarkable. They range in height from about eight inches in the foreground to one inch in the extreme distance. Although some of the costumes introduced would puzzle an antiquary, there has been an evident attempt to invest them with a classic grace, befitting the myth which the painter has illustrated.

1030 *Portrait of a Young Man*, attributed to Gentile **Bellini**, 1426-1507. Venetian School. C. 17

A very interesting life-size painting, "en buste," of a young man with long, bushy, fair hair, cut straight across the forehead, and falling to the shoulders. He wears a black gown and cap. The complexion is pale, the eyes blue, the lips delicate in colour and slightly parted. Green background.[1]

Whether by Bellini or not, this picture can hardly be considered unworthy of his brush. It is in good condition, and seems to have entirely escaped re-touching.

(?) *View of Munich*, by Bernardo **Bellotti**, 1720?-1780. Venetian School.[2]

To the present generation, who know Munich chiefly

[1] The colour of the background, according to Signor Morelli, is conclusive evidence that this portrait is not by Giovanni Bellini, to whom it was once ascribed.

[2] Since these notes were written this picture has been removed to the Royal Palace.

as a modern capital distinguished by its public buildings of neo-Greek architecture, the picture representing the old Bavarian city as it appeared in the last century, across the river, will naturally be interesting. The work is most faithfully painted, excellent in tone of colour, and loses nothing in effect by its elaboration. Bellotti was a nephew of Antonio Canale, and without stooping to slavish imitation, has realized in this and other instances, much of the excellence which characterized his uncle's style.

View of Munich, by Bernardo Bellotti.

592 *Laban directing the labours of his Servants*, by Nicolas **Berchem**, 1620-1683. Dutch School. S. IV.

Laban attired in a robe of Venetian red, a huge turban, and a black mantle, is surrounded by his servants and herdsmen, whose several labours he is engaged in allotting.

The scene is cleverly composed, especially in the grouping of figures and cattle, but the landscape is of a conventional order, artificial alike in colour and chiaroscuro.

Laban and his Servants, by Berchem.

594 *Landscape, with Ruins, &c.*, by Nicolas **Berchem**, S. IV. 1620-1683. Dutch School.

A woman, mounted on a white horse, rests at a roadside fountain, where a man is drinking.

This is a good example of Berchem. The animals are especially well painted. The landscape, though partaking of the artificial character which distinguishes Dutch art

of this period, is well composed, and happy in its effect of mellow light.

596 *Italian Landscape*, by Nicolas **Berchem**, 1620-1683. C. 11.
Dutch School.

A shepherd riding on horseback along a road is accosted by a peasant woman who begs alms of him.

This is a characteristic example of the master—somewhat over-prettified in colour and style generally, but delicate and careful in execution. The mellow glow of an Italian sunset is well rendered.

(?) *A Seashore Scene*, by Nicolas **Berchem**, 1620-1683.
Dutch School.[1]

To the left of the foreground two Oriental merchants with their retinue of servants, camels, &c., have either just landed, or are waiting to embark. Among the group is a cavalier in a black and white dress, whose dog is teasing a monkey. In the middle distance, and to the the right of the picture, a large sailing boat is moored close to the shore, while its freight is being landed. A waggon drawn by oxen is waiting for the goods. Looking seawards we find a harbour with ships lying at anchor, and a large rounded rock at the mouth of a river. Blue sky, with white fleecy clouds.

This is a characteristic work, but the picture was hung

[1] This picture does not appear in the new official Catalogue.

when these notes were taken, in a bad light, where it was difficult to examine it satisfactorily. The figures are cleverly grouped, but have little or no pictorial relation with the landscape. The distance is well rendered, with a keen sense of atmospheric effect.

Bigordi. (See **Ghirlandajo.**)

338 *Portrait of the Painter Govaert Flinck*, attributed to Ferdinand **Bol**, 1611?-1680. Dutch School.

Half-length, life-size. Dressed in a dark green velvet doublet edged with fur, plaited shirt, and white sleeves. He wears a flat velvet cap, from beneath which crisp brown hair falls round the head. The complexion is fair, slightly heightened by colour on the cheeks, and set off by moustaches and imperial. Flinck is represented leaning with closed hands on a window sill.

This admirable portrait, painted in fine tones of amber and grey, was until lately ascribed to Rembrandt.

339 *Portrait of Govaert Flinck's Wife*, attributed to Ferdinand **Bol**, 1611?-1680. Dutch School.

The companion picture to 338. Half-length, life-size. An oval face of olive complexion, slightly heightened by colour, the hair strained back from the forehead, and falling over the ears at the back of the neck in thick natural curls. She wears a picturesque dress of sage-green, with a brown laced corset, slashed

sleeves, cuffs embroidered with gold, and green gloves. All this is, however, thrown into shade, the main light being concentrated on the face and neck. Background of grey-green, gradated.

Portrait of Govaert Flinck, by Bol.

341 *Portrait of a Young Man*, attributed to Ferdinand **Bol**, 1611?-1680. Dutch School. S. IV.

Life-size, half-length. Dressed in a black doublet and mantle, with a large plaited muslin collar, and a broad-

brimmed hat. He holds gloves in his hand. His complexion is sallow, slightly heightened by colour on the cheeks, and relieved by forcible shadows. In the vocabulary of modern art this might be called a variation in black and grey.

342 *Portrait of a Young Woman*, ascribed to Ferdinand **Bol**, 1611 ?-1680. Dutch School. S. IV.

A companion portrait to the preceding (341), and painted in the same key, except that the sitter's black moiré silk dress is relieved by gold embroidery in the stomacher.

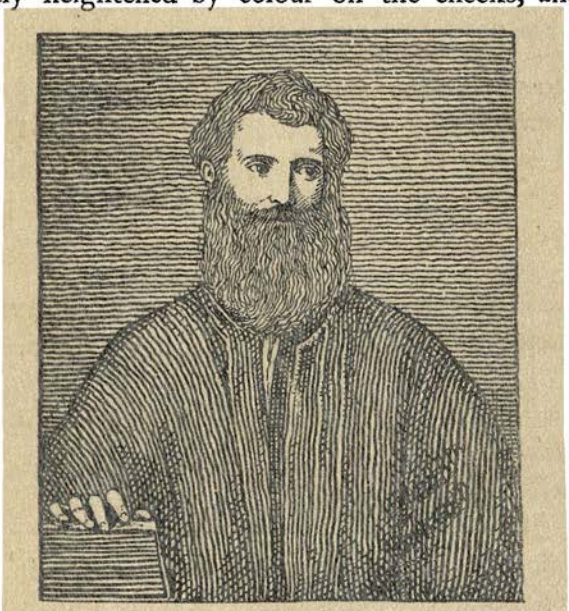
1123 *Portrait of an Ecclesiastic*, by Alessandro **Bonvicino** (il Moretto da Brescia), 1498-1555. Veneto-Brescian School.[1] S. IX.

Life-size, half-length. A grim-looking person, dressed in a black cassock and cap, sits at a table, with an open book before him. He has black hair and a short black beard. The flesh tones are suffused with grey, the the shadows soft and stippled. Background of dark hangings, with a "bottle-glass" window in the left corner. It is on the whole a gloomy and unpleasant picture.

1120 *Portrait of a Man*, by Paris **Bordone**, 1500-1570. Venetian School. S. IX.

[1] Signor Morelli ascribes this portrait to Moroni.

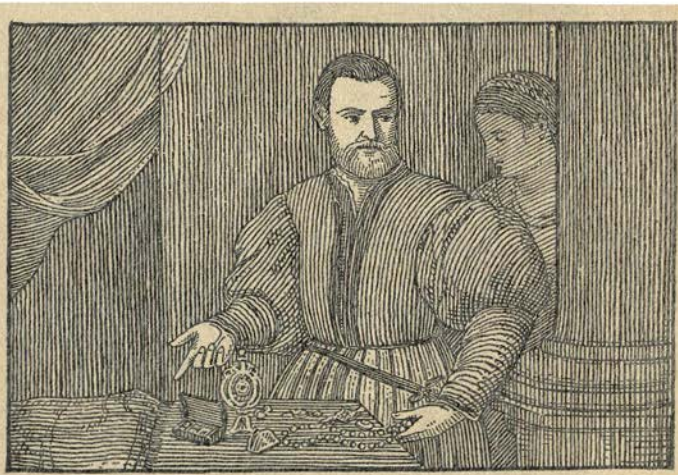
A very impressive work, vigorously painted, and in excellent taste. The man is about thirty-five years of age, with dark brown hair and a bushy beard. His face, which is seen in full, is pale, but the flesh tones are slightly heightened by colour on the cheeks, and relieved by warm shadows. The eyes are large, dark, and full of expression. He is dressed in a black gown, and his right hand (with a small ring on the middle joint of the third finger) rests on a closed volume. Dark grey background. The portrait, which was formerly ascribed to Titian, bears the date 1523.



Portrait of a Man, by Bordone.

1121 *Group of two Figures*, in the manner of Titian, now ascribed to Paris **Bordone**, 1500-1570. Venetian School. S. IX.

A life-size study of a man in a black silk doublet trimmed with narrow fur, displaying trinkets on a table to a young woman who looks over his shoulder. The man has dark hair and a fair beard. The figures are



The Jeweller, by Paris Bordone.

seen to the waist, and seem dexterously painted, but the picture, when these notes were made, was hung too high to allow of careful examination.

1122 *Portrait of a Lady*, copied from Paris **Bordone**, 1500-1570. Venetian School. S. IX.

Three-quarter length. A fair-haired woman clad in

a red velvet dress. In her right hand is a fan of ostrich feathers. Her left rests on her side.

The original of this picture, of which many ancient copies exist, is said to be in a private house at Karlsruhe.

583 *Mercury and Argus*, by Jan **Both**, 1610?-1651? C. 8.
Dutch School.

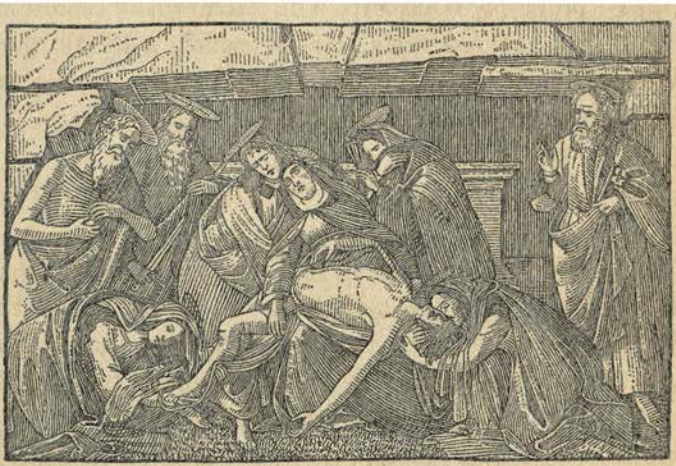
A large upright landscape, with a twilight effect deftly rendered. But as the sun has evidently set behind the distant hills in the background, it is difficult to explain how the figures in the foreground remain in broad light. It is true that the latter are attributed to Andrew Both, but the two brothers painted so frequently in concert that this inconsistency can only have resulted from deliberate choice.

1010 *The Virgin and Saints mourning over the dead body of Christ*, by Alessandro (Filipepi) **Botticelli**, 1446-1510. Florentine School. S. VIII.

In front of a rock-hewn tomb, the Virgin, bearing on her knees the body of her Divine Son, sinks fainting in the arms of St. John. Grouped around in various attitudes of grief are St. Peter, St. Paul, St. Jerome, and the holy women.

This is a large and grandly composed picture, which, notwithstanding what it has suffered at the hands of the restorer, retains in its design and execution more than enough to render it a solemn and impressive

work. The figures are about two-thirds life-size. That of the dead Christ, whose features are of a more youthful type than is usual in the treatment of this subject, is finely conceived. The attitude and expression of the Virgin are eminently pathetic, and the action of the kneeling women—one supporting the head and the



The Virgin and Saints mourning over the dead Christ, by Alessandro Filipepi (Botticelli).

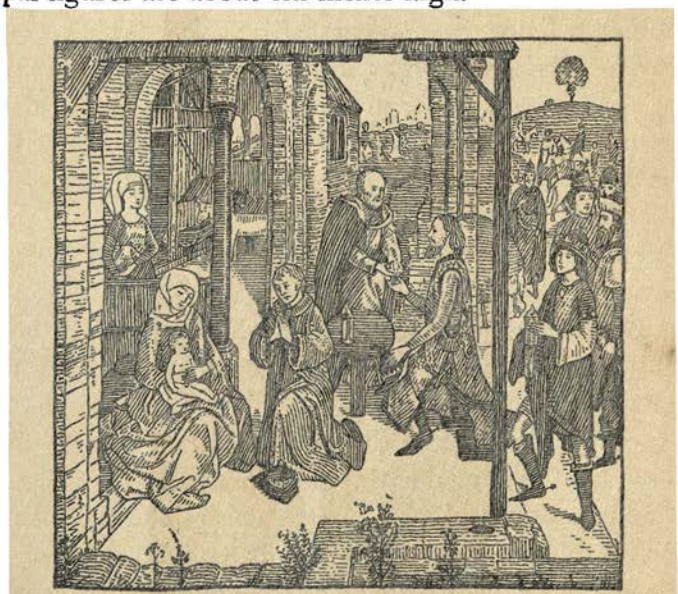
other the feet of our Lord—is full of reverential grace. St. Jerome and St. John are somewhat constrained in pose, but St. Peter, who stands to the extreme right, bearing the keys and gathering up the folds of his amber-coloured pallium, is a grand and dignified figure. The draperies incline to over-brilliance of colour. We find dark blue and bright scarlet contrasted in the robes

of St. John, green and orange in those of St. Paul, purple and sage in the dress of one of the female saints, crimson and blue in that of the other. Of white there is nothing but a few streaks, indicating the gauzy material which forms the shroud. The nimbuses are represented edgewise, as in perspective. This picture may be profitably compared with later works representing the same sacred scene, few of which, with all their dramatic force and increased technical skill, realize the depth of religious sentiment indicated in this design.

107 *The Adoration of the Magi*, by Dierick **Bouts**, 1400?-1475. Flemish School. C. 3.

The central compartment in a triptych of which Nos. 108 and 109 form the side wings. To the left of the foreground the Virgin, clad in a dark blue mantle and white linen head-dress, sits with the Infant Christ. Before Him is one of the Magi in adoration, while another, kneeling at an oval table, presents his gift to St. Joseph. Behind the Virgin, and resting her hand on the back of the seat, is a female attendant of some beauty, though the expression here, as in the Virgin's face, lacks softness through the absence of eyelashes. The kings are magnificently attired and followed by a retinue whose figures diminish in correct proportion along the distant road, their features wonderfully lifelike and expressive, and the costumes detailed with extraordinary care. Indeed, the whole scene, whether we examine the texture of the

stonework or draperies, the distant hedgerows or the rose-tree in the foreground, even the slug which crawls along the top of the wall, leaving its slimy track behind it, is a marvel of minute and truthful finish. The principal figures are about ten inches high.

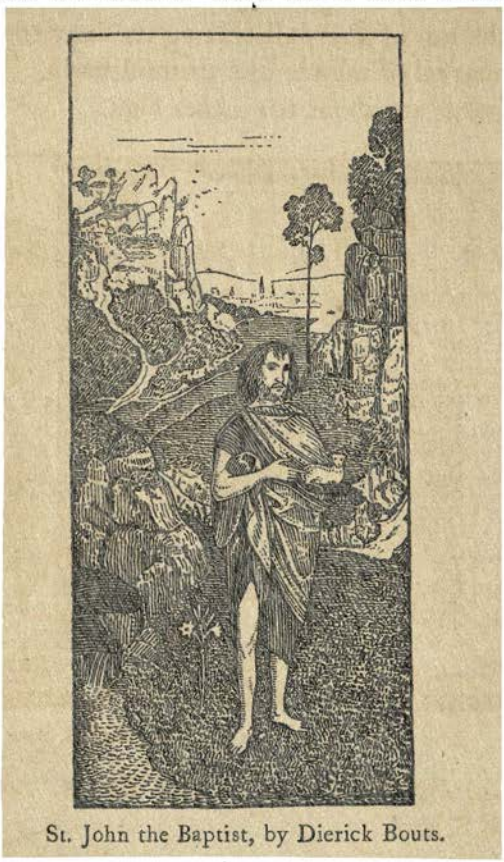


The Adoration of the Magi, by Dierick Bouts.

108 *St. John the Baptist*, by Dierick **Bouts**, 1400?-1475. C. 3.
. Flemish School.

St. John, clad in a purple mantle thrown over a coat of camel's hair, bears the Agnus Dei in his arms, surrounded by a rich and charming landscape varied by hills, foliage, and winding roads. On the details of this scene

the most loving care has been bestowed. In the left-hand corner a stream of water flows from a crevice in



St. John the Baptist, by Dierick Bouts.

the rock, and a kingfisher perches to drink. The pebbles by the rill's side, the grass and plantains, the white lilies and dandelion with its feathery seed, and the

lizards sporting in the path, all show an intense admiration of nature, and wonderful patience in its portraiture. The distant lake and fortified town with mountains beyond are detailed with delicacy and truth. The whole is exquisitely beautiful.

109 *St. Christopher*, by Dierick **Bouts**, 1400?-1475. C. 3. Flemish School.

In this, the companion panel of the preceding one (108), St. Christopher carrying the Infant Christ on his shoulders, wades with bared limbs through the sea along a rocky shore. The upper portion of his body is draped in a crimson mantle, the colour of which is reflected on the rippled surface of the water. Behind, the sun rising in a sky barred with gold and purple clouds gleams over the distant waves.

It would be difficult to over-rate the unaffected grace and refined sentiment of this delightful work. For conscientious care of finish there is nothing more perfect in the Gallery, and it should be closely studied as an admirable example of its school.

110 *Abraham and Melchisedek*, by Dierick **Bouts**, 1400?- C. 3. 1475. Dutch School.

Melchisedek, clad in a high priest's dress of rich materials, presents a loaf of bread and a glass goblet to Abraham, who (arrayed in a suit of mediæval armour and gaily embroidered tabard) kneels with a reverential

gesture to receive them. Behind Abraham stands a page wearing a buff jerkin and conical blue cap. In the

St. Christopher, by Dierick Bouts.

middle distance a cavalcade of armed warriors approaches along a winding road, the hilly sides of which partly conceal some of the figures. Behind Melchisedek kneel

three attendants. In the background is the distant view of a town with a church and tower. This is a very interesting and carefully executed picture. The heads of the principal figures, which are about eighteen inches high, possess great character and individuality; the hair and beards are minutely painted, and the details of costume, &c., rendered with marvellous accuracy and finish. The general scheme of colour is excellent and refined, though portions of the work, especially in the draperies, have not escaped restoration.

This picture, together with No. 111, formed part of an altar-piece, of which the central panel is still in the Church of St. Peter at Louvain.

527 *Landscape, with the Flight into Egypt*, by Bartholomew **Breenberg**, 1600-1663? Italian School. C. 6.

To the left of the picture, the holy Virgin is represented sitting with the Infant Christ in her lap. St. Joseph, kneeling before Him, offers a pear. In the centre of the foreground lies a saddled ass. This is the work of a painter, who, though Dutch by birth, spent the greater part of his life in Italy, and may therefore be classed as an Italian painter. The best portion of this picture is the distance. The trees in the foreground bear all the appearance of being studio work.

228 *The Victory of Scipio Africanus over Hannibal, at* C. 5.

Zama, by Jörg **Breu** (Prew). 15th to 16th century. German School.

This is a picture measuring about five by four feet, the lower half of which is completely filled by a dense crowd of figures engaged in battle. Those in the immediate foreground are about seven inches in height, and they diminish proportionally in the distance, apparently some hundreds in number. Beyond the extraordinary industry which the work displays, it is one of little interest, devoid of pictorial effect, and realizing no sense of colour. Amidst the dense *melée* of horses, elephants, soldiers, pikes, swords, standards, shields, &c., gross anachronisms of costume may be noticed—*e.g.* classic warriors in mediæval armour, Romans in Jacobean hats, and Carthaginians in huge turbans. In the distance is a camp, with mountains and a river beyond. The sky is much damaged.

682 *A Sea-shore Scene,* by Jan **Breughel** the elder, 1568-1625. Flemish School. C. 14.

A crowded composition. In the foreground is a fish market, with hundreds of figures dressed in every variety of costume. In the middle distance Christ is seen preaching to the people from a vessel on the sea. This is a characteristic and excellent example of the painter, but the sacred incident represented occupies no prominent place in the picture, and but for the catalogue might be overlooked. As a landscape it is utterly un-

true to natural effect, but the figures and animals are painted with great care. The fish in the foreground display the same delicacy of execution and sense of colour which are noticeable in some of Turner's drawings.

884 "*Hearing:*" *A Rustic Concert*, by Adriann **Brouwer**, 1605-1638. Dutch School. C. 16.

A peasant, seated on a barrel, is playing on the violin, while three others are singing near the fireplace of a rural inn. A coarse but humorous study. There are others of the same size in this room (Cabinet 16) belonging to a series apparently intended to represent the five senses, as, for instance, 883, "*Smell*" (a man smoking), and 885, "*Feeling*" (a peasant being bled in the arm).

68 *The Crucifixion*, by Bartholomew de **Bruyn**, 1493-1556? School of Cologne. C. 2.

The composition includes the Virgin, who is represented in prayer, St. Peter, St. John the Evangelist, St. Barbara, and St. Mary Magdalen, who embraces the cross. This is the central compartment in an altar-piece of which Nos. 69, 71, 70, and 72, are side panels. It is inferior to much earlier and also to contemporary work as regards inventive power, motive of action, and expression. On the other hand, it displays a great sense of beauty in the landscape background. The figures are rather less than one-third life-size, with ill-favoured

features and unnatural complexions. The draperies are equally at fault, and even in such details as the patterns of brocade and metal-work, a marked inferiority both of taste and skill may be observed. This picture was formerly in the Church of the Carthusians at Cologne.

84 *The Emperor St. Henry and St. Helena,* with the donor and his three sons. S. II.

85 *St. John the Evangelist and St. Catherine,* with the donor's wife and four daughters.

By Bartholomew de **Bruyn.** 1493-1556? School of Cologne.

These pictures formed the side wings in a triptych of which the central panel is said to be at Nuremberg. The whole altar-piece was originally in the Church of St. John the Baptist at Cologne.

The donors kneel below the saints, attended on each side by a train of painfully plain children. There is little or no technical merit in the work. The faces are clumsily modelled, and the painting of the armour and accessories is coarse and skilless. A redeeming quality will be noticed in the scheme of colour, which is good, especially in 85, where the distant landscape suggests the influence of Venetian art.

86 *Christ taking leave of the Virgin,* by Bartholomew de **Bruyn,** 1493-1556? School of Cologne. S. II.

In the middle distance our Lord, draped in a long

grey mantle, stands at the foot of a gibbet-shaped structure, in an attitude of benediction, while the Virgin, in a peacock-green robe and white headdress, kneels before Him. Behind are two holy women. Mountainous background painted in a pale turquoise tint.

87 *The Resurrection*, by Bartholomew de **Bruyn**, 1493-1556? School of Cologne. S. II.

Christ, clad in a scarlet robe, stands on the tomb, while the soldiers, attired in black, red, and brown costumes, sit at the corners of the sepulchre. The effect of sunrise is suggested by bands of pale yellow in the sky.

In this work and 86, which form the side wings of No. 64, the sacred incident represented occupies the upper half of the panel, while on the lower half are depicted kneeling figures, probably the family of the donors. These pictures were once attributed to Geraert van Haarlem. The principal figures are about one-fourth life-size.

88 *St. Barbara*, } attributed to Bartholomew de **Bruyn**. C. 2.
89 *St. Catherine*, } 1493-1556? School of Cologne.

These pictures realize a certain sense of womanly beauty, especially in the complexions and pale auburn hair of the Saints represented. There is no lack of

refinement in the drawing, no vulgarity of colour, or exaggeration of chiaroscuro. The work, nevertheless, fails for want of skill. They are, in short—if rightly attributed to De Bruyn—but feeble specimens of his brush.

Portrait of Martin Schongauer.

220 *Portrait of Martin Schongauer*, by Hans **Burgkmair**, C. 4. 1473?-1531? German School.

Bust-length, half life-size, three-quarter face. He wears a dark green cap and brown dress trimmed with black. The features are those of a young man with a round and somewhat effeminate cast of face, full lips, turned down at the corners, and long hair falling over

the ears. Handsome he certainly is not, albeit the portrait bears the following inscription :—

HIPSCH . MARTIN . SCHONGAUER . MALER . 1483 .

On the back of the panel, according to the official catalogue, is a piece of paper with a statement in the handwriting of the artist's pupil, Hans Burgmair, that his master, M. Schongauer, died at Colmar on Candlemas Day, 1499.

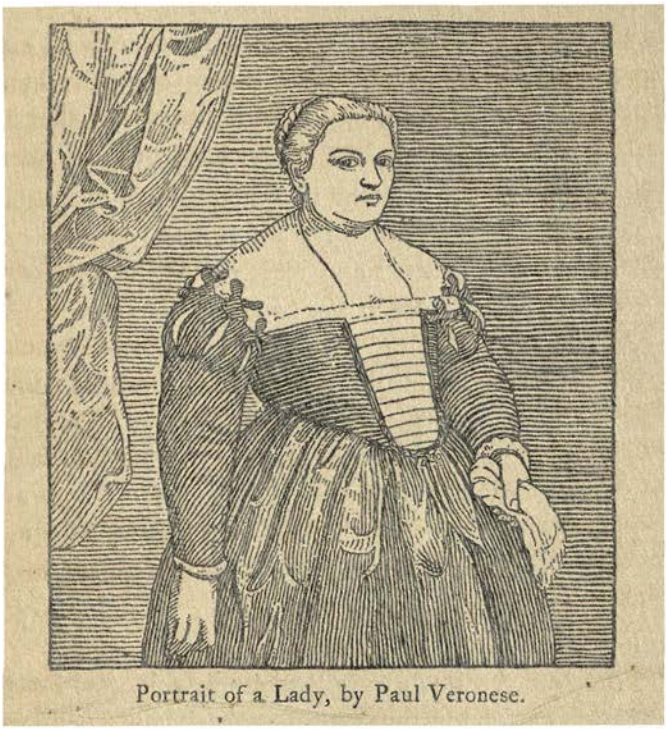
1133 *Jupiter and Antiope*, by Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. C. 20.

Two life-size studies seen *en buste*, and thinly painted on coarse canvas. The fair complexion of Antiope finds a legitimate and fitting foil in the dark flesh tints of the faun whose shape the god has assumed for his courtship. The scheme of (low toned) colour is harmonious and consistent, while the undefined and mysterious nature of the chiaroscuro lends a romantic interest to the myth which forms the subject of the picture.

1135 *Portrait of a Lady*, by Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. S. IX.

A stout, ill-favoured woman, clad in a brown silk dress with tight sleeves slashed at the shoulders, and a white *fichu*. The open corset discloses an under-garment of plaited muslin. This is not a very pleasing example of the master, but it is harmonious in colour, and may be

described in the art phraseology of the present day as "a symphony in pink and brown." The figure is life-size, and is seen at half-length.



Portrait of a Lady, by Paul Veronese.

1136 *The Centurion beseeching Christ to heal his Servant,* by Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. S. IX.

A long and crowded composition, in the centre of which the centurion, draped in scarlet, kneels between

two armour-clad halberdiers. To the left our Lord, in a robe of purple crimson, advances with outstretched hands. Between these figures stands a page, in a tunic of peacock blue, bearing a helmet. On the right are soldiers and attendants in picturesque costume, one of whom holds a sword and another a standard. Behind, under the portico of a temple, are grouped the disciples, from among whom St. Peter steps down towards his master. This is one of the best examples of the painter in the Gallery; the figures (about two-thirds the size of life) are deftly arranged and varied in action. Crimson and black predominate in the principal group, with paler tones around. The only white drapery is in the robes of the disciple standing between Christ and St. Peter.

1137 *The Holy Family*, by Paolo **Caliari** (Paul Veronese), S. IX. 1528-1588. Venetian School.

The Virgin, sitting at the base of a column, bears on her knee the Infant Saviour, who holds a goldfinch in His hand. On the right is St. Joseph kneeling. The figures are seen at half-length.

There are fine qualities of colour in this work. The gradation of tone in the Virgin's robe, passing from puce towards (but hardly reaching) crimson, and separated from the golden russet of the drapery on St. Joseph's shoulders by a dark peacock-green mantle, is in excellent taste. Nevertheless the picture is one which can hardly take more than a middle rank among the painter's productions.

1138 *The Woman taken in Adultery*, attributed to Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. S. IX.

This work is described in the official catalogue as a "School-picture," and certainly presents remarkable inequalities both in design and chromatic quality. The least satisfactory figure in the group is that of the Saviour Himself, whose features, seen in profile, are cast into shade before a dark background, from which they are scarcely relieved by the dim white light which stands for a nimbus. The figure of the soldier, clad in a buff jerkin over a coat of mail, who leaning on his pike turns round to look at the accused woman, is fine in colour, but posed in an almost impossible attitude.

1139 *Christ and the Centurion*, ascribed to Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. S. IX.

This picture possesses certain characteristics of the master, but is distinguished by an unpleasant blue grey tone—an effect no doubt increased by contrast with the pink silk hanging which lined the walls of this room, when these notes were made.

1140 *The Suicide of Cleopatra*, attributed to Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. S. IX.

The hot flesh tints, grey half-tones, and black background of this picture, which is coarse alike in design and execution, render it an improbable specimen of the painter's skill. The figure is seen at half-length.

1141 *Justice and Wisdom,*
1142 *Faith and Devotion,*
1143 *Maternal Love* (*Charity ?*),
1144 *Strength and Temperance,*
} by Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. S. IX.

These four allegorical pictures, representing the Virtues, are hung very high; but as the figures are larger than life, they perhaps gain rather than lose by their elevation.

Paul Veronese is justly accredited with skill in the painting of drapery, but it cannot be said that it is always tasteful in arrangement. The tumbled robes of the seated figure in **1141**, and the rope-like fold which falls down before the standing figure in **1143**, are anything but graceful. These works, moreover, are distinguished by an unpleasant admixture of pink and grey in the flesh tones, contrasting unfavourably with the lucid colour and lifelike glow which is suffused on Titian's figures. The truth is that, with the exception of a few notable works, Paul Veronese is not adequately represented at the Pinakothek.

1145 *The Adoration of the Magi.* In the manner of Paolo **Caliari** (Paul Veronese), 1528-1588. Venetian School. C. 20.

A small and unattractive work, probably intended as a study for a larger picture. This group seems to have been arranged with reference to certain lines of composition rather than with an eye to probability of attitude. Note the ludicrously awkward action of the

kneeling figure. The cumbrous draperies are unworthy of Veronese's hand, and the flesh tones are unpleasantly pink in colour. The scale of the figures is about one-fourth of life-size.

1267 *View of the Traghetto on the Grand Canal, Venice.* C. 20.
1268 *Do. of the Piazzetta and the Campanile, Do.*
1269 *Do. of the Riva dè Schiavoni and Ducal Palace, Do.*
1270 *Do. of the Herb Market on the Grand Canal, Do.*, by Antonio **Canale**, 1697-1768. Venetian School.

Characteristic, but hardly important examples of the master. They are chiefly painted in tones of cold grey and sepia, the local colour of the buildings being slightly indicated here and there. The architectural details are minutely drawn throughout (even in the distance), with a black outline. Reflections in the canal are but faintly rendered in darker grey, and the rippled surface of the water is, as usual, suggested by touches of toned white. In all, the effect of sunshine is broad and masterly.

Canaletto. (See **Canale.**)

1340 *Portrait of Henri de la Tour d'Auvergne*, Vicomte de Turenne, Maréchal of France, by Philippe de **Champaigne**, 1602-1674. Flemish School. S. XII.

Life-size, bust-length. He wears a cuirass, with a white sash over the shoulder, and a plain white collar. The jaw is slightly underhung, the hair long and grey.

A highly finished and very interesting portrait, admirable in quality of colour and technical execution. Turenne's hands are attenuated, and his careworn features are distinguished by an anxious expression.

Portrait of Turenne, by P. de Champaigne.

1376 *The Cook*, by Jean Baptiste Simeon **Chardin**, 1699-1779. French School. C. 21.

A cook sitting on a chair, in a white cap and apron, peeling turnips. The figure is about fourteen inches high. This is a clever sketch, distinguished, as Chardin's work generally is, by a certain homely and unaffected grace, but, as a specimen of his skill, inferior to many examples in the Louvre.

1033 *The Virgin and Child with Saints*, by Giambattista **Cima** da Conegliano, 15th to 16th century. Venetian School. S. VIII.

The Madonna, clad in a dark green robe with amber-coloured lining, sits with the Infant Christ in her lap, while St. Mary Magdalen kneeling presents the vase of ointment. On the other side is St. Jerome. This is a characteristic and interesting example of the master. The

Madonna and Child, with St. Jerome and the Magdalen, by Cima da Conegliano.

figures are nearly life-size, and seen at half-length. Both the Virgin and the Magdalen are beautiful types of womanhood; the features of the former wear a solemn and earnest expression, in which there is however little tenderness. The action of the Child, who bends forward to open the vase, is graceful, though perhaps hardly true

to nature. The complexions, excepting that of the brown-skinned St. Jerome, are pale, and the modelling of the faces somewhat mannered in style; the hands delicately shaped, but conventional. The draperies are arranged with less taste than one might expect, but the colour is excellent throughout, and thoroughly Venetian in character.

Claude. (See **Gellée.**)

Portrait of a Man, by Joost van Cleef.

660 *Portrait of a Man,* by Joost van **Cleef,** died about S. V. 1554. Flemish School.

Half length, life-size, or somewhat larger, dressed in a black doublet fastened with tagged cords. The hair, cut straight across the forehead, is partly covered by a flat cap. This was once an admirable portrait, excellent in drawing and quality of colour. The features are well modelled, with naturalistic flesh tones, and the expression conveys a great sense of character. The picture has, however, suffered from restoration. It was once ascribed to the younger Holbein.

1315 *Portrait of Claudia, daughter of Henry II. of France, and wife of Charles II., Duke of Lorraine,* by François **Clouet,** 1500-1572. French School. C. 21.

Bust-length; less than life-size. She wears a light grey dress of damasked stuff, richly jewelled round the neck and shoulders, and a lace collar. In the background, over the head, is the following inscription :—

CLAVDIA HENRICI II. REGIS GALLÆ (*sic*) FILIA, CAROLI II(I) LOTHARINGIÆ DVCIS CONIVIX (*sic*).

1044 *The Virgin and Child,* by Bernardino de **Conti** (lived about 1500). Milanese School. S. VIII.

The conception of this group is unpleasant, and the chiaroscuro distinguished by that exaggeration which belongs to the Milanese School, but the Child's figure is admirably modelled. A landscape in the background discloses a winding path, which follows the course of a

stream through a wooded country dotted with rustic buildings and terminating in hilly ground. This portion of the picture, as well as the vase of violets and gentians

Claudia, daughter of Henry II. of France.

in the foreground, is painted with a keen sense of natural beauty; and it is satisfactory to note that the work, which is in good condition, has hitherto escaped the hands of the restorer.

303 *Christ blessing little Children*, by Cornelis **Cornelissen**, 1562-1638? Dutch School. S. IV.

A crowded composition, in the centre of which our Lord sits holding a child on His knees, while other children and women stand around. The figures are about half the size of life. This picture is mentioned as the only example of the painter in the Gallery, but it does not call for any special comment.

Correggio. (See **Allegri.**)

1316 *Portrait of a Young Woman*, ascribed to A. **Crabeth**, 1550-1581. French School. C. 21.

Bust-length. Her chestnut-coloured hair, which is copious and *crepé*, escapes from beneath a black velvet cap, enriched with a band of gems and a feather. She wears a dress of white material, embroidered with gold thread in a cross-barred quatrefoil pattern. Round her neck is a high plaited ruff and a necklace of gold set with jewels, from the centre of which hangs a pendant of Holbeinesque design. The flesh tones are very pale and relieved by grey shadows. This portrait, which is interesting chiefly on account of the picturesque costume represented, is signed A.C. A°. 1577. Its style is somewhat reminiscent of Clouet.

271 *The Suicide of Lucretia*, by Lucas **Cranach** the elder, 1472-1553. German School. S. III.

Lucretia, a life-size figure, is represented standing. She

wears a short crimson skirt, drawn back in impossible folds in order to display her legs, which are of indifferent shape, but carefully modelled. The bodice of her dress, cut low and square, is of a light red material, embroidered with grey; above is a close-fitting collar enriched with jewels. Her features are those of an ordinary German *mädchen*, and, considering the tragic nature of the scene, are singularly devoid of expression. The false pink flesh tones are rendered more unreal in effect by a very dark background.

This picture bears the painter's signature, a winged serpent, and the date 1524.

274 *Portraits of Martin Luther and Philip Melancthon*, ascribed to Lucas **Cranach**, 1472-1553. German School. C. 5.

Bust-length, one-third life-size. The heads are harshly painted with pale Venetian-red flesh tones and grey shadows, but the expression of character in each face is well conveyed. The background is of turquoise green. Signed and dated, 1532.

278 *The Woman taken in Adultery*, by Lucas **Cranach** the elder, 1472-1553. German School. S. III.

The design of this work is, in many respects, identical with a replica attributed to Cranach, in the Germanic Museum, at Nuremberg. But here the additional figure of a stout burgomaster has been introduced on the left hand, and the scene has been converted into the interior

of a room or hall, with an open door and window in the background, and a corona lamp, which hangs from the ceiling over the head of Christ. These alterations, whether by Cranach's hand or not, can hardly be said to have improved the composition.

The Woman taken in Adultery, by Lucas Cranach.

(?) *Portrait of a Young Man.* School of Lucas **Cranach,** 1472-1553. German School.[1]

An interesting study about half life-size. The youth wears a flat black cap embroidered with small circular ornaments, a black doublet, and mantle. His white

[1] This picture does not appear under Cranach's name in the new official catalogue.

linen shirt, disposed in thick plaits, is confined round the throat by a salmon-coloured collar. The features are modelled in a somewhat Holbeinesque manner, with warm flesh tones and little or no shading. There are no high lights on the eyes. He wears two rings, one enriched with armorial bearings, on the right hand. Landscape background, with rocks, &c., conventionally treated, and a sky of greenish blue, gradated.

869 *The Madonna and Child with Saints,* by Gaspard de **Crayer,** 1584-1669. Flemish School. S. V.

The Virgin is represented enthroned, with the Infant Saviour on her knees. Grouped around, in attitudes of respect or adoration, are St. Apollonia, St. Dorothy, St. John the Evangelist, St. James, St. Stephen, St. Lawrence, St. Andrew, and St. Anthony. Below are St. Augustin and St. Benedict. In the foreground is the painter with three of his relations. This picture, which occupies the entire height of the wall on which it is hung, from the cornice of the room to the dado, was formerly the altar-piece in the Church of St. Augustin at Brussels. The figures are larger than life and dramatically grouped. The work belongs to a late grandiose style of Flemish art, and includes many of the faults, with few of the merits of its school.

1017 *The Holy Family,* by Lorenzo di **Credi,** 1459-1537. Florentine School. S. VI

Towards the centre of the picture, which is a circular composition, the Virgin adores the Infant Christ, who lies before her on a greyish blue cloth and white pillow. To the left, with his hands crossed on his breast, kneels the youthful St. John, supported by a fair-haired angel.

The Holy Family, by Lorenzo di Credi.

Behind the Virgin, St. Joseph is seen asleep, his head resting on his hand. The Virgin is clad in a robe of deep crimson and a mantle of pale blue, lined with rich green. Her veil is thrown back, displaying fair hair. In this charming and attractive work we find a group

gracefully and ingeniously accommodated to the circular shape of the panel. The head of the sleeping Joseph and that of the angel are finely conceived; the form of the Infant Christ admirably modelled; the draperies precise, but not harsh, in fold, arranged with excellent taste. To these attractions may be added harmony of colour, and a sense of deep religious sentiment.

474 *An Officer and his Horse*, by Albert **Cuyp**, 1605-1691? Dutch School. C. 6.

A dexterously-lighted little picture, representing an officer, in jackboots and a buff jerkin, holding a white charger by the bridle. A camp in the distance.

117 *The Mystic Marriage of St. Catherine*, by Gheeraert **David**, 1450?-1523. Flemish School. C. 3.

The Virgin, sitting in a landscape, holds on her lap the Infant Christ, to whom St. Catherine, kneeling on the right hand, presents the ring, attended by St. Cunegund and St. Barbara. On the other side are St. Gertrude, St. Gudule, and St. Agnes.

It is difficult to believe that this picture is by the same hand as the well-known example of Gheeraert David, "A Canon and his Patron Saints," acquired by the National Gallery in 1878. The distant landscape bears indeed some resemblance to that work so far as the treatment of foliage is concerned, but this is the characteristic of a school rather than a master, and there the resem-

blance ends. The features of the seven female saints in the present example are cold and stereotyped in expression. The draperies are pinguid and textureless, while the painting of such accessories as the jewels which enrich the dresses, book clasps, &c., betrays an execution as slovenly as that of the English example is skilful and refined.

The figures are about twelve inches high.

1426 *Portrait of an Old Man,*
1427 *Portrait of an Old Woman,*
} by Balthasar **Denner**, 1685-1749. German School. C. 22.

Bust-length, life-size. The man wears a fur coat and a cap of dark violet-coloured velvet. The woman has a fur cape and a white headdress. Two examples of intense, but utterly misapplied industry. It is impossible to calculate the time which must have been spent in painting these portraits. It would seem as if the artist selected aged models for the sole purpose of displaying his skill in painting wrinkles. Every hair of the stubbled beard, every freckle and accident of light and shade, is detailed with extraordinary care. To this skill of execution is united a quality of *morbidezza* which overreaches nature and art alike. These faces present that false and vulgar kind of finish which is suggestive of velvet-painting.

Domenichino. (See **Zampieri**.)

394 *The Quack Doctor*, by Gerard **Dou**, 1613-1675. Dutch School. C. 10.

He stands on a raised stage before a house, offering his wares to the bystanders, among whom are a sportsman, a gardener, and a market-woman. This is a large example of the master. The figures in the foreground (about fifteen inches high), with the usual disregard of natural effect peculiar to Dutch art, are painted in sunlight with a dark evening sky behind them. They are, however, very lifelike in expression, and the gaping curiosity of the simple rustics is cleverly contrasted with the shrewd look of the quack, whose elegant mien defies suspicion.

397 *Portrait of Himself*, by Gerard **Dou**, 1613-1675. Dutch School. C. 9.

A refined and charming work, painted with extraordinary care and finish, though by an artificial effect of light. The artist is dressed in a brown velvet coat trimmed with fur, his long thick hair falling picturesquely over his shoulders. There is great character in the face, which one cannot help liking in spite of the knitted brow. Dou's complexion is fair; his hands delicate and well-formed. The features are not handsome, and his figure inclines to stoutness, but he looks like a well-bred gentleman.

398 *The Herring-seller*, by Gerard **Dou**, 1613-1675. Dutch School. C. 9.

Lifelike and delicate in execution. But it is a matter of regret that so much labour and dexterity should have been expended on the portrait of a half-toothless old

Portrait of Himself, by Gerard Dou.

woman peeling potatoes by the side of a barrel of bloaters.

405 *The Housemaid*, by Gerard **Dou**, 1613-1675. Dutch C. 10.
School.

A maid-servant emptying a brass ewer out of

window. In the background is an old woman cutting bread for a boy. The principal figure is represented in the full light of day, the rest of the picture being in grey monochrome. *Genre* pictures of this class in Dutch art possess but little interest beyond the technical dexterity with which they are painted, and even this fails to please when accompanied, as in the present instance, by conditions of light and shade which are untrue to nature.

874 *Portrait of a Gentleman* (age 51), by Gerard **Doufeet** (or Douffliest), 1594-1660. Flemish School. S. V.

Life-size, three-quarter length. A plain, bald-headed man, with a beard and moustaches. Dressed in a black brocaded silk gown, over a doublet of violet-coloured silk, and a plaited ruff. He holds his gloves in the left hand. His armorial bearings appear on the wall behind, and a sage-green tablecloth gives great value to the scheme of colour. An excellent portrait, in which the features are invested with much vitality of expression. The impasto is remarkably solid.

875 *Portrait of a Lady* (aged 57), by Gerard **Doufeet**, 1594-1660? Flemish School. S. V.

Companion picture to the above. Life-size, three-quarter length. Dressed in a plum-coloured gown, trimmed with fur, a plaited ruff, and cap, with lace cuffs. Round her waist is an ornamental chain, the

pendant of which she holds in her right hand, while the left rests on a chair. Grey background, with armorial bearings, painted in red and white in the left-hand upper corner of the picture. The face is admirably modelled; the flesh tones are luminous and lifelike.

876 *Portrait of a Man*, by Gerard **Doufeet**, 1594-1660? S. V.
Flemish School.

Three-quarter length, life-size. Vigorously painted and interesting, in spite of the sitter's ill-bred features and ugly Jacobean hat—the unlucky prototype of our modern "chimney-pot." The square-cut yellow beard and moustaches lend picturesqueness to the face, which is carefully modelled. Note the unusual absence of high lights from the eyes.

877 *Portrait of a Man*, by Gerard **Doufeet** (Douffliest), S. V.
1594-1660? Flemish School.

Life-size, half-length. Dressed in a plum-coloured doublet, black cloak, and white plaited muslin collar. The hair of the head is long, and of a dark brown colour. He wears moustaches and imperial. This is a forcibly-painted portrait, indicating considerable taste in colour, but wanting in refinement of execution.

Dow. (See **Dou.**)

1349 *Landscape and Figures*, in the manner of Gaspar C. 21.
Dughet (Poussin), 1613-1675. French School.

This picture, whether by Poussin or not, partakes of that idyllic character which distinguishes many of his works. On a path in the foreground shepherds, clad in a quasi-classical fashion, are reposing. In the middle

877. Portrait of a Man, by G. Doufeet.

distance, towards the right of the picture, other figures are seen on a bank. In the background is a half-ruined castle on a wooded hill. The scene is devoid of effect, and the execution, as a whole, is cold and lifeless.

1350 *An Italian Landscape*, in the manner of Gaspar **Dughet** (Poussin), 1613-1675. French School. C. 21.

In the foreground a broken road, by the side of which a shepherd and shepherdess sit conversing. The middle distance is occupied by rocks and brushwood. Further off turreted buildings, with mountains beyond. The foliage in the landscape is very conventional in treatment, and the blue sky, overcast with clouds, is cold and untrue to natural effect.

63 *The Crucifixion*, by Victor and Heinrich **Dünwegge**. 16th century. Westphalian School. S. II.

In this crowded composition the principal figures are about fifteen inches high, and display great variety of action. The dresses are exceedingly picturesque, and include many rich examples of brocade. Great individuality is noticeable in some of the heads. The men's features are for the most part coarse in expression, but some of the female faces realize a certain sense of beauty. At the foot of the cross on which one of the malefactors is crucified, stands a woman (probably intended to represent his wife) weeping. Various incidents connected with the last scenes of the Passion—as, for instance, the procession to Calvary, and the Descent from the Cross, and the death of Judas—are introduced in the background. In the mounted group to the right considerable attention has been bestowed on animal form. The foliage of shrubs in the middle distance is carefully detailed.

Portions of the work are excellent in quality of colour, but the general effect can hardly be called harmonious.

64 *The Dead Christ supported by Joseph of Arimathea and Nicodemus*, by Victor and Heinrich **Dünwegge.** Early 16th century. Westphalian School. S. II.

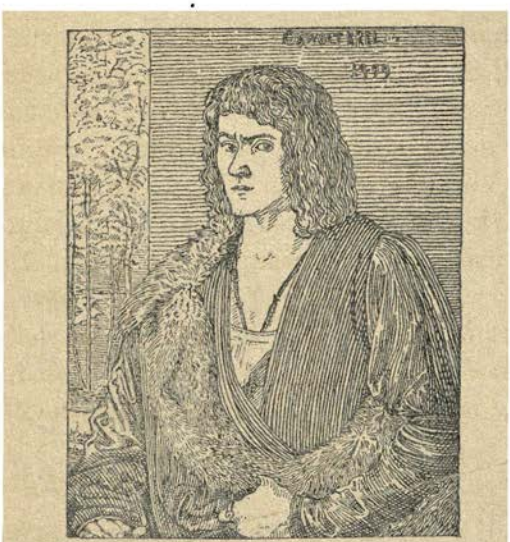
This work, which is but rudely designed and painted, was the central panel of a triptych, of which the pictures numbered 86 and 87 were once supposed to have formed the side wings.[1] The body of our Lord, rigid and death-like, is stretched horizontally across the composition. Behind, the Virgin and St. John sit on the ground in attitudes of grief. In the foreground, but scarcely separated from the principal group, are the kneeling figures of a man and woman (probably the donors). The scale on which these last are painted gives them a curiously dwarfed appearance. The Magdalen is clad in a richly brocaded robe; one of the male figures wears a dress of elaborate pattern.

236 *Portrait of Oswald Krell*, by Albrecht **Dürer,** 1471-1528. German School. C. 5.

Half-life size, dressed in a black velvet tunic open at the breast, and a black cloak trimmed with fur. In the background a red curtain, on one side of which is a peep of landscape, with young beech trees in the distance. This portrait, though of inferior interest to two others by the same hand (237 and 239), deserves notice. The

[1] Now ascribed to B. de Bruyn. See pp. 29-30.

angular features are conscientiously modelled, and gain picturesqueness from the dark auburn hair which clusters round the head. But the knitted brow, cunning eyes, and close-set suspicious lips give an expression which, if characteristic, is unpleasant. The facial shadows are soft and stippled. The picture is dated 1490.



Portrait of Oswald Krell, by Albert Dürer.

237 *Portrait of a Young Man*, by Albrecht **Dürer**, 1471-1528. German School. C. 4.

Bust-length, rather less than life-size. The throat bare, and a flat cap on the head.

Wonderfully realistic and accurate in drawing; the

mouth especially a notable instance of delicate finish in form and colour. The features, which seem to be those of a person in humble life, are plain, and the protrusion of the lower jaw almost approaches deformity, but the head is full of character, and the expression, though severe, is refined. It will be observed that the manipula-

Portrait of a Young Man, by A. Dürer.

tion of the flesh tones is far more careful and detailed than the painting of the coat and cap.

238 *The Descent from the Cross*, in the style of Albrecht **Dürer**, 1471-1528. German School. S. III.

The body of our Lord is supported by Joseph of Arimathea. The Virgin, St. John, and Nicodemus are grouped around in attitudes of grief.

This is probably a "School" picture, though it bears the painter's monogram and the date 1500. The taste and execution of the work are such as to induce the hope that Dürer himself had but little share in it. There is neither pathos nor reality in the scene, and the only feeling which it inspires is one of horror. The sacred body is made repulsive by its wounds, but in other respects it suggests no sense of death, while the grief of the bystanders is of an eminently artificial kind. The only redeeming merit of the picture lies in the treatment of the distant landscape, which, though to some extent conventional, is well composed.

239 *Portrait of Himself*, by Albrecht **Dürer**, 1471-1528. C. 4.
German School.

Half-length figure, dressed in a gown or cloak trimmed with fur. The most striking characteristics of this celebrated portrait, which is somewhat larger than life, are the plastic modelling of the features, boldly relieved against a very dark—almost black—background, and the strongly marked individuality which they present. The broad and massive brow denotes at once intellect and refinement. One may trace gentleness and love of truth in the eyes, devotion in the long straight nose, and human affection in the lips. The right hand, though less carefully modelled than one might expect, indicates manipulative dexterity. Judged by a modern standard, the long crisp corkscrew

curls which fall on either side of the face, hiding the ears, detract from the dignity of the head, and the high lights by which they are defined give the hair a somewhat metallic look; but the moustaches and beard are admirably detailed. On the eyes the painter has bestowed extraordinary care; the deep transparent colour of the iris, and the moistened surface of the cornea, with its reflected lights, being rendered with marvellous delicacy and finish.[1] The flesh tones, though somewhat obscured by time, are naturalistic in aim, and the facial shadows incline to greyness.

This portrait, which bears the painter's monogram and the date 1500, was formerly in the Town Hall at Nuremberg. Various copies or replicas of it exist, one being in the Royal Gallery at Berlin.

240 *The Nativity*, by Albrecht **Dürer**, 1471-1528. German School. S. III.

Under a wooden shed near some ruins, the fair-haired Virgin, clad in a dark blue mantle and white head-dress, kneels in adoration before the Infant Christ, who, surrounded by five angioletti in short tunics, lies on the ground, while Joseph, wrapped in crimson drapery, appears on the opposite side.

This work, though once doubtfully ascribed to Dürer, and hardly a first-rate example of his skill, is never-

[1] One eye has unfortunately been injured by a slight scratch, extending from the pupil to the shadow under the lower eyelid.

theless interesting, and original in composition. The background is effectively painted, but the figures, especially that of the shepherd who is entering through a door, are somewhat constrained in action.

A large drawing (possibly the original design) of this picture is in the British Museum.

241 *Portrait of Stephen Baumgärtner of Nuremberg*, by Albrecht **Dürer**, 1471-1528. German School. S. III.

This picture, the right wing of a triptych formerly in the Church of St. Catherine at Nuremberg, represents one of the donors, clad in armour and scarlet tabard, standing beside his horse, of which only half the body is seen, in profile. The knight's figure is gracefully posed, and his features are painted with great character and expression. The red drapery, grey armour, and greenish-blue sky present an effective and excellent combination of colour.

242 *Portrait of Lucas Baumgärtner of Nuremberg*, by Albrecht **Dürer**, 1471-1528. German School. S. III.

A middle-aged man, clad in armour, with his vizor up, standing before his horse at the entrance to a wood. The bold and vigorous drawing of this figure is rendered more emphatic by the free use of a brown outline. The flesh tones are rich and warm in quality of colour, and relieved by grey shadows. The form of the horse is

dexterously foreshortened, but the distant landscape is inferior in execution.

Portrait of Stephen Baumgärtner, by Albrecht Dürer.

This picture is the corresponding wing to **No. 241** in the triptych already mentioned.

243 *Portrait of Michael Wohlgemuth,* at the age of eighty-two, by Albrecht **Dürer,** 1471-1528. German School. C. 4.

As a likeness of Dürer's master, painted by Dürer himself, this work possesses peculiar interest. The features might at first sight be taken for those of an old woman, especially as there is no hair on the face, and

Portrait of Michael Wohlgemuth, by Albrecht Dürer.

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the head is covered with a black silk cap. The nose is aquiline, the lower jaw slightly underhung, and the mouth, which, as usual in Dürer's portraits, is modelled with extraordinary care, betokens marked character. While realizing this vitality of expression, the painter has not neglected minor details, and whether we examine the shrivelled skin of the aged sitter or the fur collar of

his coat, the same attention to texture, and the same manipulative dexterity will be recognized. The portrait has a light green background, is signed with Dürer's monogram, and bears the date 1516.

244 *The Suicide of Lucretia,* by Albrecht **Dürer,** 1471-1528. German School. S. III.

It is interesting to compare this picture with No. 271, in which the same subject is treated by Cranach. Dürer's Lucretia, so far as the proportions of her figure are concerned, has a decided advantage, and the limbs, though somewhat awkward in pose, are finely modelled. But there is no sense of beauty in the features, and the high ugly forehead is made more obtrusive by the exaggeration of high lights. In point of colour there is little to attract. The metallic green scarf which crosses Lucretia's form is brought into crude and violent contrast with a pink coverlet and brilliant blue pillow. How far this unfortunate combination of hues may be the result of modern "doctoring" it is difficult to say. A study for this picture, which bears Dürer's monogram and the date 1518, may be seen in the British Museum: another is in the collection of the Archduke Albrecht at Vienna.

247 *St. John the Evangelist and St. Peter,*
248 *St. Paul and St. Mark,*
by Albrecht **Dürer,** 1471-1528. German School. S. III.

These life-size groups, formerly in the Town Hall

at Nuremberg, are familiarly known under the title of "The Four Temperaments," having been intended to symbolize, in the person of the saints represented, four distinct types of disposition. St. John is supposed to personify the melancholic nature; St. Peter the phlegmatic; St. Paul the choleric; and St. Mark the sanguine. These works form the subject of a long and detailed description in Thausing's "Life of Dürer," where their history and artistic merits are recorded. But whatever may have been the excellence of their original design, it is obvious that they have suffered from re-painting.

In the drapery worn by St. John, emerald green and scarlet are brought into crude and violent contrast, while the white robe of St. Paul is suspiciously bright and glaring. The heads of all the four saints in their present state are, it must be confessed, coarse and uninteresting. Both paintings bear Dürer's monogram, and the date 1526.

822 *Susannah and the Elders*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

In the centre of the picture Susannah endeavours to shroud herself with a crimson robe. The elders, clad in dark flowing drapery, stand behind. To the left is a fountain surmounted by a statue of Cupid. In the background a stormy sky. Rich and beautiful in colour, a delightful combination of grey, russet, olive, and brown madder. Here, as in many works of a similar class, the painter

subordinates all to the nude. Susannah's life-size figure, relieved against a dark background, is painted with wonderful solidity; the flesh tints are luminous and perfect in tone.

Susannah and the Elders, by Van Dyck.

823 *The Martyrdom of St. Sebastian*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

In the centre of the composition, but towards the left, St. Sebastian stands with his arms bound. Behind him,

semi-draped in scarlet, a man rests his hand on the saint's head, while another stoops to bind his feet. To the right are partly seen the figures of a woman and a soldier.

The general treatment of this picture resembles that of **824** so closely that one can see at a glance they are by the same hand. The fair-skinned St. Sebastian is an effeminate-looking and almost expressionless youth. His swarthy executioners are clad in flying drapery such as no one ever saw except on a painter's canvas. A helmeted soldier mounted on a restive horse, and giving urgent directions to some person or persons outside the picture, and two tree trunks scarcely discernible in the grey background, make up the composition. The scheme of colour, in which the influence of the late Venetian School may be discerned, is a rich and harmonious arrangement in brown and scarlet.

824 *The Martyrdom of St. Sebastian*, by Sir Anthony van **Dyck**, 1599-1641. . Flemish School. S. VII.

The martyr, bound to a tree, occupies the centre of the composition. To the left, a man clad in a blue under-garment places his hand on the saint's shoulder. Behind him is a negro draped in crimson. To the right are two soldiers on horseback, one bearing a large scarlet banner. As a rule Van Dyck's figure-subjects fall far below his portraits in degree of excellence. In this dramatic composition all is sacrificed to the nude figure

of St. Sebastian, which is painted in broad light, with consummate truth in tone and colour; but the rest of the group is thrown into shade, and the flesh tones of the figure bending forward to bind the legs of the saint are abnormally dark, even for the twilight effect under which the scene is represented. The figures are life-size.

826 *The Virgin and Child with the infant St. John*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

The Madonna standing on an architectural fragment, holds in her arms the Infant Christ, to whom St. John offers a label inscribed with the legend "Ecce" (Agnus Dei). Admirably composed and executed, but utterly deficient in religious sentiment. The Infant Saviour is painted from a fine model, whose limbs are drawn with consummate skill. The Virgin's face would have been beautiful but for an unfortunately sharp line of shadow which falls in an almost perpendicular line from the left temple to her chin. St. John is an ugly child with a high round forehead. In execution the flesh tones are distinguished by soft shadows and reflected lights in which greys and browns commingle. The draperies are less successful in colour, and present a somewhat commonplace association of red, white, and blue, unworthy of the painter's best manner.

827 *The Holy Family*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

A life-size group. The Virgin, whose figure is seen at half-length, bears on her lap the Infant Jesus, who lies asleep, resting His head on her bosom, while St.

826. Virgin and Child, with St. John, by Van Dyck.

Joseph, a venerable old man, with a finely-modelled head and thin white hair, stands behind. The background is of trees, hastily sketched in. This is one of

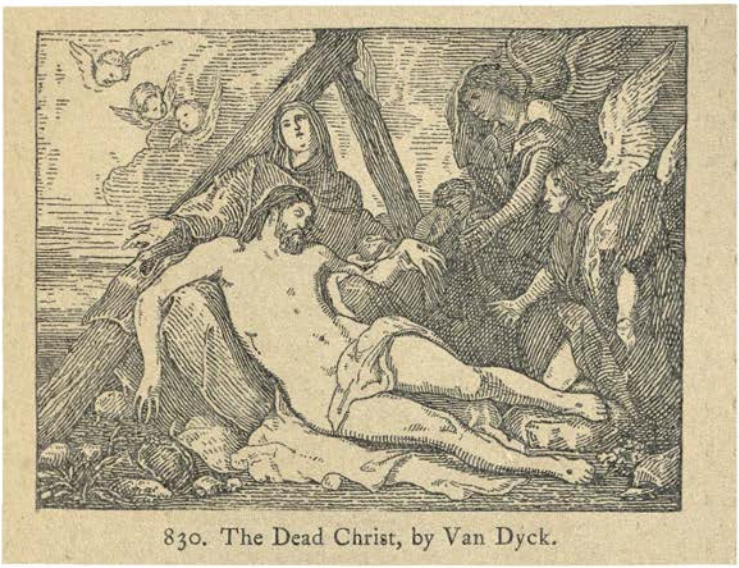
the most attractive pictures of its class in the Gallery, charming in quality and gradation of colour; the figures are forcibly and vividly painted, without exaggeration of shadow, and gracefully grouped. The Virgin's features would be more interesting but for a defect in the drawing of the right eye, where the iris is slightly out of position.

828. The Virgin and Saints mourning over the dead Christ.

828 *The Virgin and Saints mourning over the dead Christ,* by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

The Virgin seated at the foot of a rock, and St. John

kneeling by her side, support between them the body of our Lord, whose head rests on the Virgin's lap. Behind them stands one of the holy women wringing her hands in grief. In the foreground lie the inscription which was nailed to the cross, the crown of thorns, and other emblems of the crucifixion.



830. The Dead Christ, by Van Dyck.

830 *The Dead Christ*, supported by the Virgin, and attended by Angels: by Sir Anthony van **Dyck**, 1599-1641. Flemish School.

One of many instances in which the sacred incident represented is merely used by the painter to display his powers of design, his dexterity in flesh painting, and his

taste in the arrangement of colour; the latter being here remarkably effective and harmonious. Observe the clever grouping of dark blue and white, orange and grey, light brown and pale crimson, in the draperies.

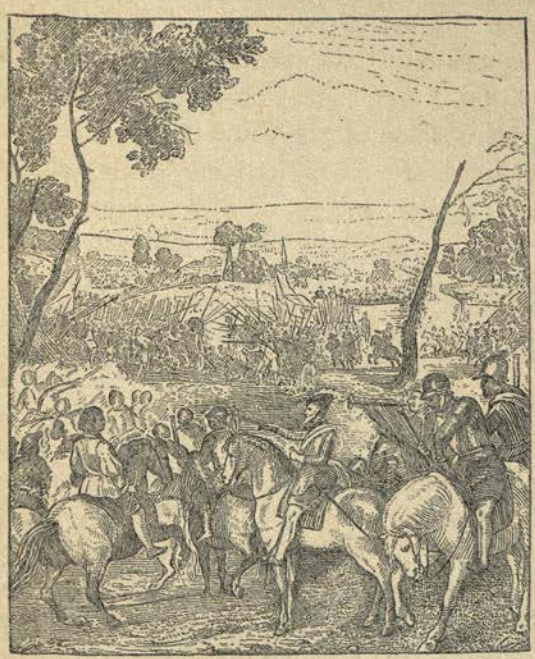
The composition of the picture in regard to *line* is very successful. The breezy draperies of the angels, and even the position of the Cross itself—though at an obvious sacrifice of probability—are made subservient to this end. It is a triumph of pictorial ingenuity, but is totally devoid of pathos.

832 *The Battle of Martin d'Eglise*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

A large and interesting picture, commemorating the victory gained by Henry IV. over the Duke of Mayenne. The foreground is occupied by armour-clad knights on horseback. Among them the king, whose figure is seen in profile, occupies a central position. A portion of this group, which is painted on a scale of half life-size, seems to have been left unfinished. In the middle distance is seen an encounter between pikemen and arquebusiers, and this portion of the picture is painted in a much earlier style of art than the foreground figures. The landscape background is excellent in quality of work, and carefully studied. The animals are said to have been painted by Snyders.

833 *Portrait of Himself in Youth*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

Life-size, seated figure, seen to the waist. He wears



The Battle of Martin d'Eglise.

a dark brown velvet doublet and black silk gown or mantle. The hair is of a light auburn shade, the eyes are small and grey, the corners of the mouth upturned and strongly accentuated.

834 *Portrait of a Young Man, supposed to be Frans Snyders*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

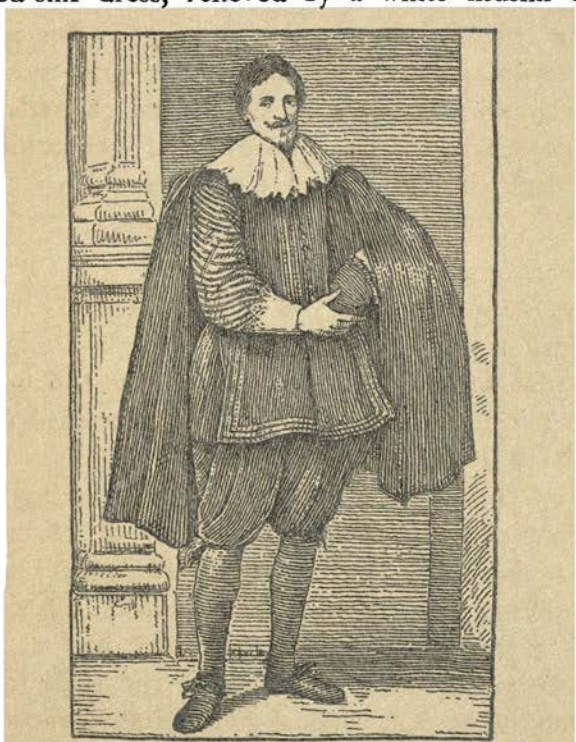
The refined features and expression in this portrait (if it really represents Snyders) will surprise those who are accustomed to associate the animal painter's name with the coarse and brutal character of such incidents as those depicted in the Boar Hunt (781).

839 *Portrait of an Antwerp Burgomaster,*
843 *Portrait of a Man,*
} by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

In this room the visitor will find several full-length portraits by Van Dyck, varying no doubt in degree of excellence, but all worthy of examination. The best in point of execution are perhaps 839, 840 and 843. The two first are dignified figures of men with countenances full of character, vitality, and expression. They are both dressed in black, with plaited muslin collars falling over the neck, and cuffs of the same material turned back over the wrists. The hair of the heads is short, but moustaches and imperial give picturesqueness to the features, and the grey architecture of the background forms an admirable foil to the flesh tones.

840 *Portrait of the Wife of an Antwerp Burgomaster*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

A companion picture to 839, which it closely resembles in style of execution. The lady wears a black watered-silk dress, relieved by a white muslin collar



Portrait of an Antwerp Burgomaster, by Van Dyck.

stiffened so as to stand out behind the shoulders, and a string of white pearls on each wrist. Her features are exquisitely modelled, and without being exactly beautiful, attract by their refinement and tender sympa-

thetic expression; the pale complexion is enlivened by a slight and delicate colour on the cheeks, and pearly

Portrait of the Wife of an Antwerp Burgomaster, by Van Dyck.

grey in the half-tones, while the clear brown eyes bespeak at once good breeding and intelligence. The whole portrait is a model of womanly grace.

841 *Portrait of the Duke Charles Alexander de Croi*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

An enormously stout man, with effeminate features and long hair, which contrast strangely with his burly figure. The left hand rests on the hilt of his sword, and his right leg is raised on a step—an attitude which is perhaps unfortunate for a person of such *physique;* but the portrait, nevertheless, does not want dignity, and is painted with consummate skill.

846 *Portraits of the Painter Jan de Wael and his Wife*, by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

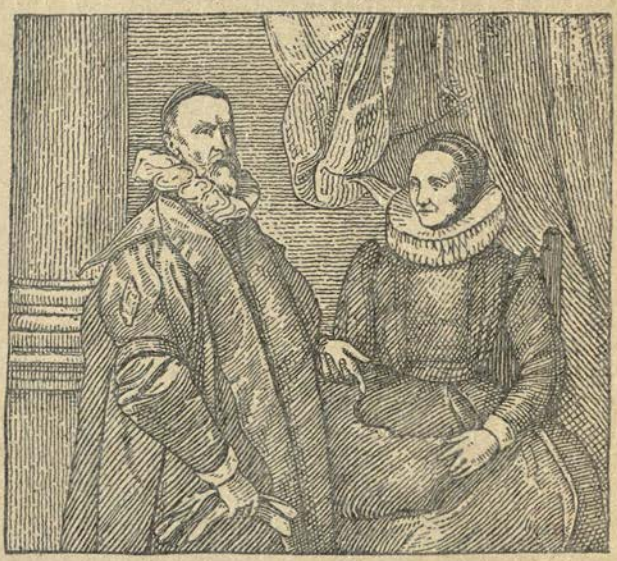
Half-length, life-size. A very fine and masterly group; the features instinct with character and expression. The chord of black, white, and grey, which the painter so often struck with effect, is here relieved by a pale crimson curtain in the right-hand corner of the background.

847 *Portrait of Karl Malery of Antwerp,*
848 *Portrait of Heinrich Liberti of Gröningen.*
} by Sir Anthony van **Dyck**, 1599-1641. Flemish School. S. VII.

Two dexterous but somewhat hastily painted pictures. Liberti is ungracefully stout for a young man, and the other portrait is unfortunately grey in the shadows of the face.

850 *Portrait of Peter Snayers,* the landscape painter, by Anthony van **Dyck,** 1599-1641. Flemish School. C. 14.

Bust-length, half life-size. Dressed in a black doublet, turn-down linen collar, and broad brimmed hat. The head slightly thrown back shows a three-quarter face.



Portrait of Jan de Wael and his Wife, by Van Dyck.

Grey background. This is a dexterously painted sketch, full of character and vitality.

566 *A Landscape,* in the manner of Allart van **Everdingen,** 1621-1675. Dutch School. S. IV.

A black and gloomy picture, representing a mountain

stream flowing rapidly through a wild and wooded country. The foreground is occupied by large rocks, on one of which are two figures with a dog. In the middle distance is a log hut. The effect intended is that of evening light, but the work is pinguid and unsatisfactory in execution.

569 *Landscape*, in the manner of Allart van **Everdingen**, 1621-1675. Dutch School. C. 6.

A waterfall between rocks and a pine wood. False in effect of light, but cleverly composed as a scene. The figures in the foreground are painted with great spirit.

294 *Clœlia with her Retinue before Porsena*, by Melchior **Feselen**. Died 1538. German School. C. 5.

A large work, remarkable for the number of figures introduced, and the elaborate painting of their costumes. In the centre of the foreground, mounted on a huge and clumsily-shaped horse, is Porsena, clad in a rich suit of armour, and wearing a wide cap trimmed with a white feather. Around him stand his officers, all brilliantly attired. At his horse's head Clœlia stands, in an attitude of supplication, attended by her ladies and waiting women. At a distance, and grouped about in various positions, are soldiers, courtiers, peasants, servitors, &c. In the background white tents, and all the paraphernalia of war, are scattered over the scene. The centre of the

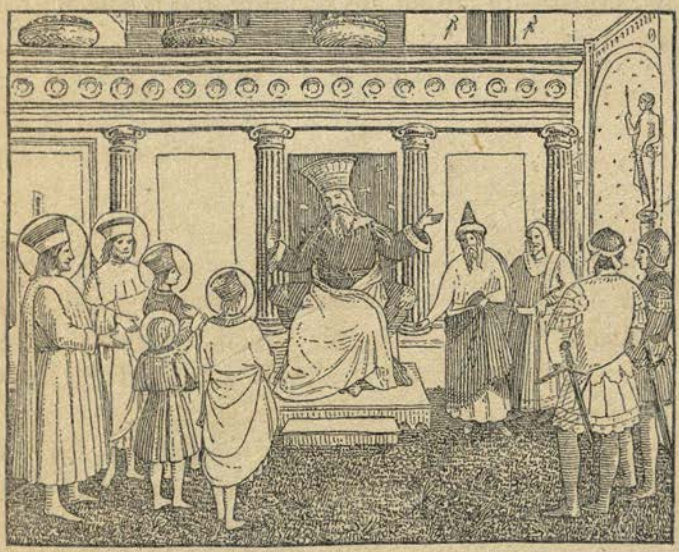
composition is occupied by a huge tree, the foliage of which is painted in a quasi-realistic manner; but the top of the tree is cut square, so as to follow the upper line of the picture. The landscape is of a conventional kind, and the clouds are rudely painted; but the architecture and dresses are careful in execution, and the whole work is a marvel of industry.

295 *The Siege of Alexia,* by Melchior **Feselen.** Died C. 5. 1538. German School.

The city, occupied by the Mandubii, is attacked by Julius Cæsar at the head of a large army. With the usual indifference to antiquarian propriety which distinguishes pictorial art of this period, the forces on both sides are represented in mediæval dress. They form a dense crowd, which entirely occupies the lower half of the picture. Most of the figures are rudely but effectively painted, and some in the distance are on so small a scale that a fourpenny piece would cover some of the heads. Yet it is not too much to say that there is individual character and expression in all the faces.

In the background is a fortified camp, circular in plan, and surrounded by fascines. The distant landscape is of a conventional order, but the slovenly painting of a tree in the left of the foreground presents a marked contrast to the care which has been bestowed on the figures.

989 *St. Cosmo and St. Damian refusing to worship Idols,* C. 17.
990 *The same Saints thrown into the Sea,*
991 *The same Saints pilloried on Crosses,*
by Fra Giovanni da **Fiesole** (Fra Angelico), 1387-1455. Florentine School.



SS. Cosmo and Damian before Lycias, by Fra Angelico.

These three pictures illustrate the legend of St. Cosmo and St. Damian. In 981 the pro-consul Lycias vainly endeavours to induce the Saints to practise idolatry. In 990 we find the saints with their brethren rescued from drowning by angels, while the pro-consul (Lycias), who condemned them, is saved from demons by the prayers

of the martyrs. In 991 the saints are exposed on crosses to missiles hurled from below, but the stones recoil on the heads of their assailants, and the arrow-barbs are miraculously turned from the victims.

The figures average about seven inches in height.

The Legend of SS. Cosmo and Damian, by Fra Giovanni de Fiesole (Fra Angelico).

Their features are rudely painted, but are not altogether deficient of expression. The draperies, though vivid in colour, are saved from gaudiness by judicious gradation and a liberal use of white. Quaint and archaic as the trees introduced in 991 undoubtedly are, the treatment of foliage is at least right in principle. The architectural

background of 989 is painted with remarkable care and some attention to perspective. As examples of mediæval art in Italy, and indicating its earliest aim towards the pictorial representation of human life and incident, these little works are full of interest.

The Crucifixion of SS. Cosmo and Damian, by Fra Angelico.

992 *The Entombment*, by Fra Giovanni da **Fiesole** (Fra Angelico), 1387-1455. Florentine School. C. 17.

The Virgin Mary, St. John, and St. Joseph of Arimathea, support the body of our Lord near the sepulchre. This work, if rightly assigned to Fra Angelico, is, so far as its technical qualities are concerned,

but a poor example of his brush. The design is, nevertheless, instinct with devotional feeling. The Virgin and St. John, standing on either side of the martyred Saviour, take each a hand of His sacred body, and raise it reverently to their lips.

The figures are about seven inches high. It is conjectured that this picture, together with the panels representing the legend of SS. Cosmo and Damian (see 990), formed portions of one and the same altar-piece in the Church of the Convent of St. Mark at Florence.

993 *The Angel Gabriel,* in the manner of Fra Giovanni da **Fiesole** (Fra Angelico). 15th century. Florentine School. C. 17.

Part of a group representing the Annunciation. The angel, whose figure is painted on a small scale, is kneeling, and clad in a puce-coloured robe lined with blue, the the folds of which are simply but effectively cast and shaded. His wings are variegated, including an admixture of gold, green, and brown, with Indian red. The features are youthful, but the carnations have partly flown from the face, leaving the flesh tones grey and pink.

994 *The Virgin Mary* (companion picture to 993). C. 17.

The fair-haired Virgin, who wears a rose-coloured robe bordered with gold, and a blue mantle lined with gold tissue, kneels to receive the Divine Message with her hands crossed on her breast. Her features are

refined, and the hands much attenuated. The treatment of drapery and the condition of the flesh tones are much the same as in 993, which is evidently by the same painter. Both figures, if erect, would be about nine inches high.

1084 *A Musical Party*, by Sebastiano **Florigerio**, 1500?-1543? Venetian School. C. 20.

This is a crowded composition. The figures, rather less than life-size, are grouped round a table, singing from an open book of music which lies before them. Some sit, while others stand behind. Conspicuous among them is a woman, wearing a large turban of gold-coloured stuff, and a low dress, with plaited muslin seen above the bodice. This muslin is trimmed with gold bands, and that which crosses the bosom is inscribed with the words:

MAL . STA . ASCOSTO . VN . BEL . SERENO

On the left of the table sits a fair-haired young man with a red cap; on the right is an old man in a blue cloth coat and a blue cap. In the rear stand other figures, one of whom (a young man) points to the music score. The picture is rich in colour, with warm flesh tones, and forcible but transparent shadow; the painting somewhat coarse in execution, and distinguished by a thick impasto, the surface of which is much cracked.

Francia. (See **Raibolini.**)

1060 *The Virgin and Child with Saints*, by Innocenzio **Francucci** (da Imola), 1494-1550. Bolognese School. S. VIII.

A large picture, in which the figures exceed the size of life. The Virgin, seated on clouds, holds the Infant Christ in her arms, and rests her foot upon a cherub's head (!). Other angels and seraphim attend on either side, one to the left being draped in a crude green robe. Below stand St. Sebastian and St. Clara, St. Petronius and St. Francis. The two last are ably painted figures, but the flesh tones of St. Sebastian are hot and untrue to nature.

In the opposite corners of the foreground kneel the donor and a nun. The composition of this work is of a grandiose school, in imitation of Raphael's later manner, but the colours are spotty and ill-harmonized. The picture was formerly in the Church of the Corpus Domini at Bologna.

Garofalo. (See **Tisio.**)

1324 *Landscape and Figures*, by Claude **Gellée** (Lorrain), 1600-1682. French School. S. XII.

The incident represented in this picture, viz., Hagar and Ishmael leaving Abraham, is here, as in most examples of this class, subordinate to the landscape, which is suffused with the light of early dawn. The sense of

atmosphere thus realized atones for the unreality of colour and dry mechanical style of execution, which tend to place this work far below Claude's masterpieces. In the same room there are two other landscapes (1325 and 1327) by the same painter, of which the former is the best, but neither in size nor workmanship can they be cited as very noteworthy specimens of his skill.

1328 *A Landscape and Stag Hunt,* in the manner of Claude **Gellée** (Claude de Lorraine), 1600-1682. French School. C. 21.

A small but charming example of the School. It is unfortunate that the tree in the foreground should be such a graceless one. This defect is, however, amply redeemed by the extreme beauty of the surrounding landscape, especially the distant portion which, steeped in the glow of evening light, is so tender and refined in colour that one forgets it is but the background of a hunting scene.

1011 *The Virgin and Child with Saints,* by Domenico **Ghirlandajo** (Bigordi), 1449-1494. Florentine School. S. VIII.

In a radiated glory of brilliant orange colour, enclosed by a border of greenish black, the Virgin and Child appear surrounded by cherubim and seraphim. To the left in a reverential attitude hovers a winged angel in a bright orange-coloured robe; to the right another angel draped in greyish blue. Below stands St. Michael, clad

in steel armour and a crimson mantle, with St. Dominic kneeling beside him in the dress of his fraternity. In a corresponding group to the left is St. John the Baptist, who raises his right hand, and holds in the other an

The Virgin and Child in glory attended by Saints ; by Domenico Ghirlandajo.

emblematical cross. Near him sits St. John the Evangelist, in a green tunic and grey mantle lined with orange. A green and hilly landscape, intersected by paths and distant buildings, with feathery trees set

against the sky, forms a background to the terrestrial figures, which are life-size.

This is a large square picture, finely composed, and remarkable for a strong accentuation of light and shade. The head of the youthful St. Michael and the figure of the Baptist are admirably designed, and great taste is shown in the arrangement of draperies, but the colour of the picture, in which orange predominates, is unfortunately garish, and has probably been repainted in parts.

1012 *St. Lawrence*, by Domenico **Ghirlandajo** (Bigordi), 1449-1494. Florentine School. S. VIII.

Standing in a niche, with a gridiron, the emblem of his martyrdom.

1013 *St. Catherine of Siena*, by Domenico **Ghirlandajo** (Bigordi), 1449-1494. Florentine School. S. VIII.

Standing in a niche, with a book and crucifix.

These pictures are the wings of a triptych, of which 1011 is the central panel, the whole forming an altar-piece, originally in the Church of Sta. Maria Novella at Florence. The figures in the side panels are larger than life.

1077 *The Virgin and Child*, with the infant St. John, by Ridolfo **Ghirlandajo**, 1483-1561. Florentine School. S. VIII.

A circular composition. The Virgin, kneeling, sup-

ports the Infant Christ on her right. He holds a cross in His right hand, while the child St. John, who kneels in adoration before Him, is without that emblem. But for the relative position of the children, this departure from pictorial tradition might be misleading. It will be observed that the character of Ridolfo's work is widely removed from the style of art which distinguishes the designs of his father, Domenico Ghirlandajo. Indeed, the present example has much more affinity to the manner of Raphael, and might at first sight be mistaken for one of his productions.

1252 *The Murder of the Innocents*, by Luca **Giordano** (nicknamed Fa Presto), 1632-1705. Roman School. S. XI.

Though late and dramatic in style, this picture deserves notice for the cleverness with which the rush and struggle of a crowd is indicated—almost every figure in the throng being in violent or animated action. The groups are well distributed, and the quality of colour in the picture is very remarkable for a work painted during the decadence of Italian art.

Giorgione. (See **Barbarelli.**)

981 *The Crucifixion*,
982 *Christ in Limbo*,
983 *The Last Supper*,
} by **Giotto** di Bondone, 1266-1336. Florentine School.[1] C. 17

[1] Of these three works Messrs. Crowe and Cavalcaselle consider 983 alone to be of the School of Giotto. Signor Morelli adds 981.

Three small but interesting examples of Italian art in its earliest development. The figures, which in the foreground measure about seven inches in height, are painted on a gold background, except in 983, which represents the interior of a room. The flesh tones in their present state are dark; the features rudely modelled, and the iris, after the conventional mode of the day, is placed in the corner of each eye. One of the disciples in 983 is drinking a cup of wine—an unusual incident in the traditional treatment of this scene. The figure of a monk (St. Francis?), kneeling at the foot of the Cross in 981, is designed with great devotional feeling.

114 *The Annunciation*, by Hugo van der **Goes**. 15th century. Flemish School. C. 3.

In a waggon-vaulted room resembling the interior of a sacristy, and paved with tesselated marble, the pattern of which is rendered in correct perspective, the Virgin stands before a window, as though she had just risen from prayer. The angel wears an elaborately embroidered mantle of green and gold fastened at the breast with a morse, and holds a crystal sceptre in his right hand. Through an open window in an adjoining room is a peep of landscape beautifully rendered. The wall of the apartment is decorated with bas-reliefs of a circular form. In one of these, representing the Temptation of Eve, the figure of Satan is introduced with a long serpent's tail.

It is interesting to compare this work with **102**, where the same subject is treated by another master, possibly of the same period, but of a different school. Here the

The Annunciation, by H. van der Goes.

tone of colour is much colder than in the Annunciation attributed to Rogier van der Weyden. The blue mantle of the Virgin inclines to cobalt rather than ultra-

marine, and the shadows of the angel's robe are blue instead of violet grey. The figures are about one-third the size of life.

1377 *Portrait of a Young Girl*, by Jean Baptiste **Greuze**, 1725-1805. French School. C. 21.

If this is a genuine example of Greuze, which may be doubted, it is difficult in the present condition of the picture to judge of its artistic qualities. The colour on the right cheek has been abraded and clumsily restored, and there are traces of damage elsewhere.

281 *St. Erasmus and St. Maurice*, by Matthew **Grünewald**, 1470?-1530? German School. S. III.

St. Erasmus wears a white and gold mitre and a cope of gold brocade over a richly coloured robe and white surplice. In one hand is a crozier of elaborate workmanship. In the other he bears the emblem of his martyrdom.

St. Maurice (represented as a Moor) is clad in steel armour, damascened with gold, and enriched with jewels. On his head is a wreath of gold and gems. His left hand rests on his sword, and he extends his right towards the bishop. Behind these figures are a priest and a soldier; the latter also black and quaintly attired. In the background is a green curtain.

These figures, which exceed the size of life, are ill-proportioned and coarsely painted. The realistic elaboration of episcopal vestments and mediæval armour con-

stitutes the chief attraction in this work, which is otherwise devoid of pictorial effect, and can claim no further interest than might be felt by a student of ancient costume in a museum of industrial art.

St. Maurice and St. Erasmus, by M. Grünewald.

282 *St. Mary Magdalen bearing the Vase of Ointment.* S. III.

284 *St. Chrysostom in Episcopal Robes.*

285 *St. Martha with the vanquished Dragon,* by Matthew **Grünewald,** 1470?-1530? German School.

These paintings, together with **283**, which represents Lazarus, form the wings of an altar-piece whose central panel, **281**, has been described above. Here, too, while the dress and accessories are detailed with obtrusive accuracy, the flesh tones are unreal and leathery, nor is there any charm, whether of expression or sentiment, in the figures themselves. The landscape background of **283**, though conventional in execution, is composed with taste and a certain sense of colour. With this exception, the work may be described as eminently prosaic.

Guido. (See **Reni.**)

359 *A Family Group*, by Frans **Hals**, 1580-1666. Flemish School. S. IV.

These life-size portraits vary considerably in merit. That of the mother is the most dexterous. But they all suffer more or less from inky shadows, while the composition as a whole is spoiled by the ill-adjusted curtain which hangs behind the principal group. The painting of the children is decidedly inferior.

315 *Portrait of a Gentleman*, } by Barthol. van der **Helst**, S. IV.
316 *Portrait of a Lady*, } 1613?-1670. Dutch School.

Companion portraits, three-quarter length, life-size. Forcibly painted, but deficient in refinement, and decidedly tending to inkiness in the shadows. Van der Helst at his best was an admirable portrait painter, but

these works are not worthy of his hand. The black satin is dexterously rendered, but with a far too careless brush.

A Family Group, by Frans Hals.

318 *Portrait of Adrian de Montesquiou-Montluc*, Comte de Carmain, attributed to Bartholomew van der **Helst**, 1613?-1670. Dutch School. S. IV.

Bust-length; clad in steel armour, with an embroidered sash across his chest and a lace collar. This attire, together with a long and bushy beard, tends to invest with picturesque interest the portrait of a very plain man. The work may possibly be by Van der Helst, but, if so, it is certainly not a good specimen of his skill.

169 *The Calling of St. Matthew.*

170 *Isaac blessing his Son Jacob*, by Jan van **Hemessen**, 1500-1576? Flemish School. S. II.

These works, if rightly attributed to Hemessen, which seems doubtful, although 169 is signed and dated, are but poor examples of the painter. The style is pseudo-naturalistic. The flesh tints are false to nature, the shadows violent, and the general execution coarse and commonplace.

Hemlinc. (See **Memlinc.**)

614 *View in a Town*, by Jan van der **Heyden**, 1637-1712. Dutch School. C. 10.

A large public square or piazza, paved and surrounded by trees and red brick walls. On the left is a Renaissance palace; in the background an Italian church. This is a precisely drawn and minutely finished work, executed on panel, with a smooth and polished impasto. The figures are on a small scale.

615 *View of a Palace in Brussels*, by Jan van der **Heyden**, 1637-1712. Dutch School. C. 10.

A garden scene (with a few figures introduced) surrounded by buildings of which the architectural details are painted with great care and delicacy. Blue sky crossed by white clouds, on which the light is concentrated.

570 *A Landscape* with Figures, by Meindert **Hobbema**, 1638-1709. Dutch School. C. 9.

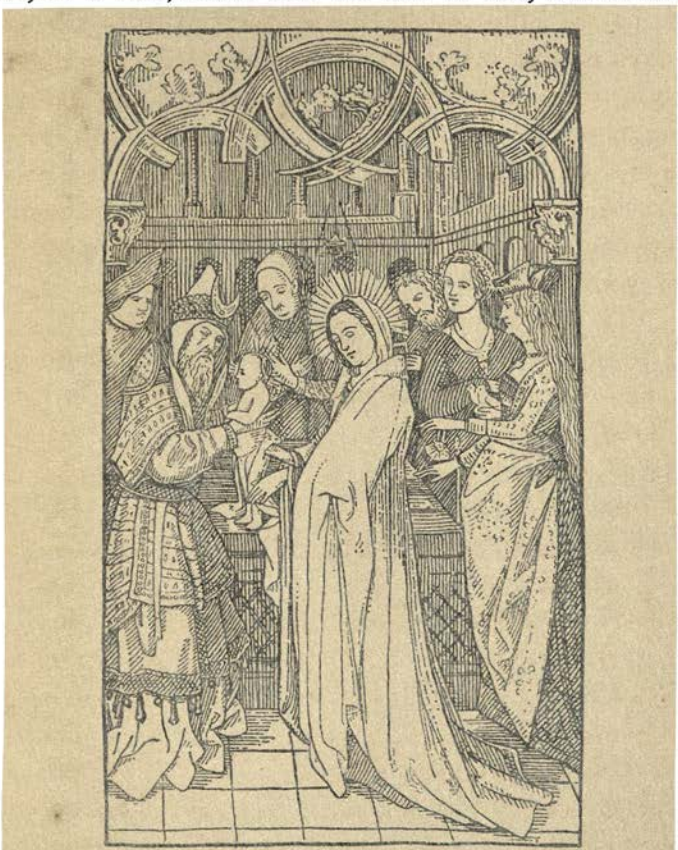
To the left a cottage and a group of large trees, relieved against a mass of white cloud. On the right, a road, which runs through a pool of water. On the road are three figures. The details of the foreground, which is in shadow, are vague. The middle distance is more carefully rendered, but the execution generally is of a loose and sketchy description. The picture is painted in warm tones of buff-grey and brown.

193 *The Agony in the Garden*, by Hans **Holbein** the elder, 1460-1524? German School. S. III.

194	*Christ seized by Soldiers*,	do.	do.
195	*Christ before Pilate*,	do.	do.
196	*The Flagellation*,	do.	do.
197	*Christ crowned with Thorns*,	do.	do.
198	*The Mocking of Christ*,	do.	do.
199	*Christ bearing His Cross*,	do.	do.
200	*The Resurrection*,	do.	do.
201	*The Virgin received in the Temple*,	do.	do.
204	*The Nativity*,	do.	do.
205	*The Adoration of the Magi*,	do.	do.
206	*The Circumcision*,	do.	do.
207	*The Presentation in the Temple*,	do.	do.
208	*The Death of the Virgin*,	do.	do.

The above works, all attributed to the elder Holbein, and illustrating various scenes in the Life and Passion of

our Lord, will be found in the Third Gallery. The figures are, as a rule, about half the size of life, and are sur-



The Presentation in the Temple, by Hans Holbein the elder.

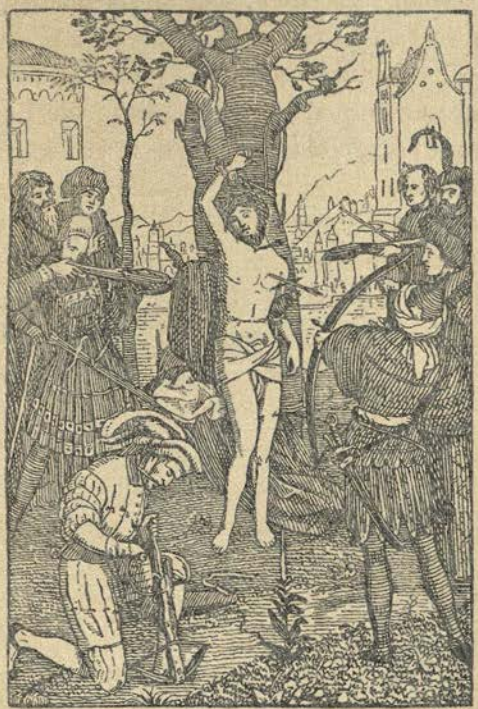
mounted by canopies, or portions of canopies, painted in gold or monochrome. Many of these pictures are

hung too high to admit of careful examination; but the garish appearance which they present leaves little room for doubt that they have unfortunately, for the most part, shared the fate of too many pictures in this collection. The restoration, or to speak plainly, the repainting of works by the Old Masters in the Pinakothek is too notorious to escape observation and adverse comment. In these pages it will be sufficient to record the fact, and to warn the inexperienced visitor that where he finds his taste at variance with preconceived notions of the excellence of certain painters, the reason, in this Gallery at least, may not be far to seek.

209 *The Martyrdom of St. Sebastian*, by Hans **Holbein** the elder (?). 15th century. German School. S. III.

This picture forms the central compartment in a triptych, of which **210** and **211** are the wings. The saint is bound naked to a tree, surrounded by archers of villanous aspect. St. Sebastian is represented as a man of about thirty-five, with a huge head of hair, and features of little interest. But the picturesque character and charming colour of the dresses, the beauty of the distant landscape, which includes the view of a fortified town with towers, bridges, a river and mountains beyond, combine to make this a very attractive work. The figures are about half life-size, and the accessories are detailed with extraordinary care. Note, for instance, the crossbow of the kneeling archer to the left of the

composition. The impasto throughout is smooth and solid.



The Martyrdom of St. Sebastian, by Hans Holbein the elder.

210 *St. Barbara,* } by Hans **Holbein** the elder (?).[1] 15th S. III.
211 *St. Elizabeth,* } century. German School.

These paintings form the side wings of No. 17. Each

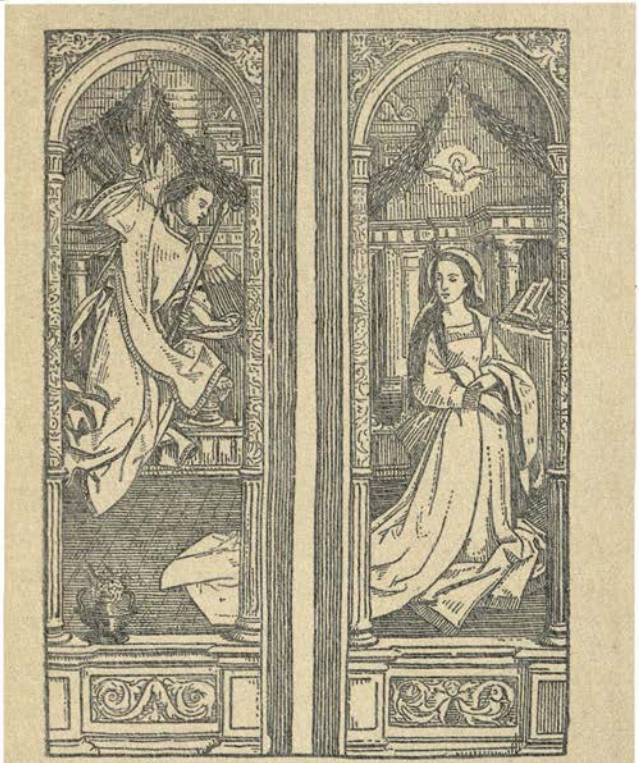
[1] It is possible that these panels may have been painted by the younger Holbein from sketches by his father.

saint is represented standing in a doorway, of which the

St. Barbara, and St. Elizabeth, by Hans Holbein the elder.

entablature above and base below are enriched with bas-reliefs painted in monochrome. The figures are

extremely graceful in dress and pose. St. Barbara wears a blue robe embroidered with gold and full white sleeves caught in above and below the elbow with armlets and



The Annunciation, by Hans Holbein the elder.

falling in long folds over the wrists. She wears a jewelled crown on her head, and her fair hair is *coiffée* over sage-green cushions. In her hand is a sacred chalice.

St. Elizabeth of Thuringia is a dignified figure, clad in a black velvet dress trimmed with fur, and a pale crimson mantle. She is also crowned, and wears in addition a white linen veil on her head. She pours water from a metal ewer into a wooden basin held by a beggar at her feet. The representation of leprous sores on this figure is offensive to modern taste, but this unfortunate realism is amply redeemed by the beauty of the general design, in which deftly associated colour and graceful drapery are conspicuous merits.

The reverse sides of these wings are occupied by two figures representing the Annunciation, admirably painted in delicate tones of colour. This triptych is an excellent specimen of the elder Holbein's work, and is one of the most attractive works of its class in the collection.

213 *Portrait of Bryan Tuke*, Treasurer of King Henry VIII. of England, by Hans **Holbein** the younger, 1497-1543. German School. C. 5.

Nearly half-length, three-quarter life-size. Dressed in a black satin gown, trimmed with fur. The sleeves are of gold and black tissue, woven into a small chequered pattern, which is detailed with great delicacy and care. A cross, suspended by a gold chain, rests on his chest. Death, represented as a skeleton, looks over his shoulder, and points to an hourglass, near which is a piece of paper inscribed with these words :—

NUNQUID NON PAUCITAS DIERVM MEORVM FINIETUR BREVI? JOB Cap. 10

The picture bears a dubious signature, Jo. HOLPAIN. A replica of this portrait is in the possession of the Duke of Westminster.

Poultry fighting, by Hondekoeter.

647 *Fight between a Cock and Turkey,*
648 *A Cock and Hen defending their Chickens against a Turkey,*

by Melchior **Hondekoeter,** 1636-1695. Dutch School. S. IV.

Two farmyard subjects painted with great skill. The plumage of the poultry, both in form and texture, is most

dexterously rendered. But the effect gained is at a sacrifice of truth in chiaroscuro. Note, for instance, the utterly unreal relation of the dark background in 648 to the rest of the picture.

308 *The Prodigal Son,* by Gerard van **Honthorst,** 1590-1656. Dutch School. S. IV.

There are no less than six candle-light pictures in this room. Of the four by Honthorst, perhaps this is the best and most characteristic of the painter. But the visitor might examine it for some time without guessing the subject which it is intended to illustrate. The Prodigal Son is represented seated at a table in company with two young women, one of whom is playing the lute. So far as the pleasures of the table are concerned, the only immediate evidence of his prodigality consists in a plate of biscuits and a glass of water, and it would seem from the large globe on the table, that the ill-starred youth combines with his recreations the harmless study of geography.

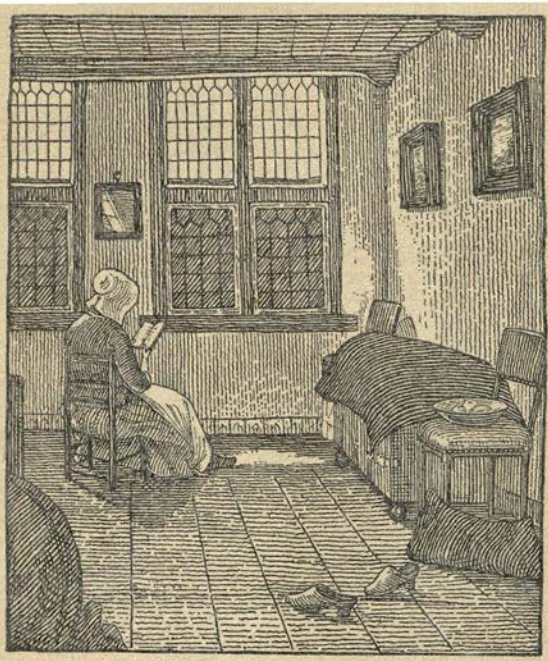
The flesh tones of the girl with the lute are well rendered, and excellent in quality. The picture is signed and dated 1625.

310 *The Deliverance of St. Peter,* by Gerard van **Honthorst,** 1590-1656. Dutch School. S. IV.

Ambitious in aim, but unsatisfactory and melodramatic

in treatment. The angel who figures in this scene is, perhaps, the most terrestrial-looking personage ever depicted with wings.

A soldier in armour is asleep on a bench in the foreground.



Interior of a Dutch House, by P. de Hooch.

426 *Interior of a Dutch House,* by Pieter de **Hooch,** 1632- C. 11.
1681. Dutch School.

A charming example of the master, and the gem of the cabinet in which it is hung. In a humble room,

dimly lighted by two old-fashioned mullioned windows, placed high up in a wall which separates the apartment from a narrow courtyard, a woman sits reading, with her back to the spectator. A couple of red leather "Cromwell" chairs (with a dish of apples on one of them), and an old coffer covered with green baize, are the only articles of furniture to be seen. The walls are whitewashed and the floor is bare. Yet out of this simple scene, and without bestowing much care on the figure (which, indeed, is indifferently painted), De Hooch has contrived to make a most interesting and attractive picture. The sun's rays entering through the window, and just illumining the upper edges of the iron bars, between the glass and the top of the window sill, and the reflected light cast from the floor on to the wall in front of the woman, are represented with a dexterity and truth to natural effect which have been rarely, if ever, surpassed in this line of art.

948 *Landscape and Cattle Piece*, by Cornelis **Huysmans**, 1648-1727. Flemish School. C. 16.

To the left of the picture a horse-chestnut tree, in the foliage of which autumnal tints are appearing, throws a broad shadow across the foreground. In the middle distance, three cows driven by a girl approach on a sunny road leading from a wood. Beyond, to the left, is a lake or river with mountains relieved against an early morning sky. The light and shade in this land-

scape are cleverly distributed, and the foliage of the horse-chestnut is rendered with truth and delicacy, but a large proportion of the work is of a conventional kind.

949 *Landscape and Figures*, by Cornelis **Huysmans**, 1648-1727. Flemish School. C. 16.

Broken ground in a wood, with a group of figures (in the left-hand corner) on a path leading to a pond in the centre. On the right a cluster of trees, whose thick foliage occupies one side of the picture. Above, in the centre, white clouds relieved on a sky of ultramarine blue. This is a dark-toned picture, painted with a heavy *impasto*. The scheme of colour is hot and unsatisfactory.

813 *The Satyr and the Rustic*, by Jacob **Jordaens**, 1593-1678? Flemish School. S. V.

This picture illustrates one of Æsop's fables:—the the story of the man who blew hot and cold with the same breath. The subject was evidently a favourite with the painter, who repeated it in several pictures. The Pinakothek version is a coarse and vulgarly painted work. The naked grinning satyr is not a pleasant object, but the seated male peasant, in a scarlet dress and blue cap, is about as offensive a specimen of humanity as could be conceived. The figures are life-size.

814 "*Twelfth Day*," by Jacob **Jordaens**, 1593-1678. S. V. Flemish School.

A group of rustics seated round a table carousing. Forcibly painted, but coarse in design and execution. The figures are rather larger than life. Several have their mouths wide open, as if yelling rather than singing. On the left, a hideous boor struggles with a fat kitchen wench. The features of another woman, holding a glass in the centre of the group, are ghastly with blue and grey shadows. The slovenly profusion of food and crockery on the table affords an opportunity for the introduction of "still-life" objects, depicted with more or less dexterity; but they are mere details in a scene of drunken revelry, which is an outrage on artistic taste.

1432 *Portrait of Herself*, by Angelica **Kauffman**, R.A., 1741-1807. English School. S. XII.

Life-size, bust-length. Painted in tones of green, grey, and white, with lips of brilliant scarlet. The execution is tolerable, but it is a poor example of British art, and derives its chief interest from the fact that it is a portrait of the only female artist who received the diploma of our English Royal Academy.

361 *A Steward and his Mistress*, by Thomas de **Keyser**, 1595?-1679. Dutch School. C. 10.

This group, in which the figures are about one-third

the size of life, might almost be described as a study in black and white. Beyond the pale flesh tints used, there is little or no colour in the picture, and the background is steeped in nocturnal gloom. The old lady looks as if she were sitting for her portrait in a bad temper, and the man's expression is singularly vacant. The technical execution of the work is, however, vigorous.

254 *St. Joseph (?)* } by Hans von **Kulmbach.** Died 1522. S. III.
255 *St. Zacharias,* } German School.

These figures, which are about two-thirds life-size, are forcibly painted, but display little skill in draughtsmanship. St. Joseph is clad in a grey robe and red mantle. He holds a staff and a laurel branch in his hands, which are unnaturally small. The head of St. Zacharias, with a white beard, is more dignified and interesting; but the juxtaposition of a Prussian blue mantle with the scarlet robe is unfortunate, if the colours are original work, and still more to be deplored if they are the result of restoration. The shadows in the drapery are deep, soft, and naturalistic. The upper half of the background is gold; the lower half is occupied by a dark curtain with a coloured fringe.

148 *The Virgin and Child, with Saints,* by Lucas van **Leyden,** 1494-1533? Dutch School. C. 3.

In an open porch or *loggia,* the Virgin sits bearing on her lap the Infant Christ, who is grasping a large bunch

of grapes. Before them kneels St. Mary Magdalen with the vase of ointment, and the donor, whose features are modelled with greater care than those of the sacred

St. Joseph (?). St. Zacharias.

group. This is a nearly square picture. The figures are about half life-size, with pale complexions. The Virgin is represented with auburn hair, and the Magdalen's head is curiously foreshortened.

Through the open arches in the background is seen a landscape studied with some attention to nature, except the sky, which is of a heavy blue. The picture is signed, and dated 1522.

1005 *The Annunciation*, by Fra Filippo **Lippi**, 1405?-1469. C. VIII.
Florentine School.

A large composition of square proportions.

Under a colonnade surrounding a garden, the Virgin, draped in blue, stands inclining her head reverentially towards the winged angel who kneels before her clad in a robe of silver grey overlaid with crimson. A chaplet of pink and white roses encircles his fair hair, and he bears a lily in his left hand. Another angel is seen entering the colonnade. In the centre of the composition the Holy Spirit hovers in the form of a dove, while above, in the left-hand corner, is represented a vision of the Almighty attended by angels.

Elaborate architectural details somewhat detract from the interest of the principal group which occupies the immediate foreground, but the Virgin's figure, though archaic in drawing, is graceful and dignified in motive, and the kneeling angel exquisitely beautiful. Indeed the design generally seems to fulfil every condition of taste requisite in sacred art. A deep religious feeling pervades the work, which displays in addition many charms of form and colour.

1006 *The Virgin and Child*, by Fra Filippo **Lippi**, 1405-1469. Florentine School. C. VIII.

A charming example of the master. The Virgin,

Virgin and Child, by Filippo Lippi.

whose figure is seen at half-length, sits with the Infant Jesus in her lap. She is clad in a rose-coloured robe and a pale grey mantle. A picturesque white cambric cap or kerchief covers her fair hair. Her features are refined

and beautiful. The Child's head is less attractive, but its action, as it stretches out its arms to the Madonna, is conceived with tenderness and grace. Both faces are carefully modelled, but nearly shadowless. The landscape background is painted with truth and delicacy. Indeed, for drawing, colour, and sentiment, this picture, taken as a whole, may be regarded as one of the gems of the collection.

1008 *Christ appearing (after His Resurrection) to the Virgin*, by Filippino **Lippi**, 1457?-1504. Florentine School. S. VIII.

Both figures are kneeling and face to face, the sacred wounds being visible on the hands and feet of our Lord; above, in a glory surrounded by cherubim, is a representation of the Almighty between St. Mary and St. Gabriel. This picture can hardly be regarded as a satisfactory example of the master to whom it is attributed. The juxtaposition of amber yellow with positive blue and crimson in the Virgin's dress presents a crude and unpleasant contrast, and the draperies generally, especially that on the Saviour's figure, wear a suspiciously fresh and modern look, suggestive of restoration. The distant landscape, though primitive and conventional in style, is interesting. So are also the paintings on the predella, where we find represented the Entombment and various figures of saints on a small scale. These last, so far as one can judge from a distance, for the picture

hung high when these notes were made, are treated with great refinement, and appear more characteristic of Filippino than the main work above.

Christ appearing to the Virgin, by Filippino Lippi.

1009 *The Virgin and Dead Christ attended by Saints*, by Filippino **Lippi**, 1457?-1504. Florentine School.[1] S. VIII.

[1] Signor Morelli agrees with Messrs. Crowe and Cavalcaselle in

The Virgin, seated, bears on her knees the body of her Divine Son, whose feet are supported by St. Mary Magdalen, kneeling; on the left, St. John the Evan-

The Virgin and Saints mourning over the dead Christ, by Filippino Lippi.

gelist, also kneeling, assists in the sacred office. In the rear, to the right and left of the principal group, are St.

attributing this picture to Filippino Lippi. It was formerly ascribed to D. Ghirlandajo.

James and St. John the Baptist. Above, three angels, kneeling on clouds, bear the sacred emblems of the Passion. In the background is a mountainous landscape.

Some of these figures are nobly drawn, and that of the Virgin, who bends in grief over the martyred Saviour is especially pathetic in conception. But the design loses in sentiment by the formal and too evenly balanced nature of the composition, and the attitude of St. John the Baptist is painfully constrained. Of the scheme of colour, in its present state, perhaps the less said the better. No one who examines the crude violet of the Virgin's mantle and the offensive shade of crimson —or rather mauve—in the Baptist's robe, not to speak of startling contrasts elsewhere, can doubt that this picture, in common with many others in the same room has suffered lamentably from re-painting.

3 *St. Anthony, St. Cornelius, and St. Mary Magdalen, with the Donor,* attributed to Stephen **Lochner**. 15th century. School of Cologne. S. I.

This work and the companion panel, No. 4, formed the side wings of an altar-piece in the Church of St. Lawrence at Cologne. It indicates far more skill than the examples by which it is surrounded. The head of the auburn-haired Magdalen is modelled with some care and sense of beauty, and the draperies are well cast.

6 *The Crucifixion, with Saints.*

7 *The Apostles Philip, Matthew, and James the Less.* S. I.

8 *The Apostles Simon, Judas Thaddeus, and Matthew,* in the manner of Stephan **Lochner.** 15th century. School of Cologne.

The general treatment of these figures is much the same as that in 9 and 10, except that they are taller. The figure of our Lord in the Crucifixion is unnaturally long, and the arms are attenuated almost to the condition of a skeleton. The draperies are arranged with remarkable skill, both as to form and colour, but the rude and inferior painting of the heads suggests restoration by a modern brush. These three paintings come from the Church of St. Lawrence in Cologne.

9 *St. Philip, St. Matthew, St. James, and St. Benedict.* S. I.

10 *St. Bartholomew, St. Simon, St. Matthew, and St. Bernard,* in the manner of Stephan **Lochner.** 15th century. School of Cologne.

Two portions of an altar-piece formerly in the Benedictine Church at Heisterbach, near Bonn. Each is divided into four compartments, separated by slender columns drawn in black lines on a gold ground, and surmounted by canopies delineated in the same style. Each compartment contains a saint. The figures are about half-life size; their features indifferently painted, and apparently retouched, but the draperies, both in design and colour, are more satisfactory.

The pictures numbered 11 to 16 are portions of the same altar-piece.

17 *The Feast of Pentecost*, in the manner of Stephan **Lochner.** 15th century. School of Cologne. S. I.

Another portion of the same altar-piece. Here the figures are about one-third life-size. They sit on benches surrounding the Virgin, who occupies a central position, the Holy Spirit descending on her in the form of a dove. Each head is encircled by a moulded gold nimbus. The features are rudely painted, with a certain attempt at expression, the draperies well drawn, and the colours admirably associated.

18 *The Death of the Virgin*, in the manner of Stephan **Lochner.** 15th century. School of Cologne. S. I.

Another portion of the same altar-piece. The Virgin, clad in a greenish-blue robe, lies on the bed, which is draped with a richly diapered coverlet. The apostles stand in a row on one side, and St. John, bearing a candle, bends forward towards the Virgin. Above, in a circular glory, appears the Saviour receiving her soul. These figures, which are about one-fourth the size of life, indicate in their design much character and devotional feeling. The upper part of the picture is occupied by an elaborate diaper of black and gold.

20 *Christ in the Olive Garden*, in the manner of Stephan **Lochner.** 15th century. School of Cologne. C. 1.

The figures are about one-third the size of life—some rude and archaic in treatment, as, for instance, the guards looking over the enclosure of the garden. The sleeping disciples in the foreground are more delicately painted, and show a refined sense of colour. Gold background.

21 *The Nativity*, in the manner of Stephan **Lochner**. S. I. 15th century. School of Cologne.

In a half-ruined building, through the windows of which a distant landscape is rudely indicated, the Virgin and St. Joseph kneel on either side of the Infant Christ, who lies on a white napkin spread on the ground, attended by angels. The Virgin, whose long fair hair falls round her shoulders, wears a greenish blue mantle over a white under-robe. Her head, as well as that of the Infant Christ, is encircled by a large and moulded gold nimbus. St. Joseph is clad in a tunic and pallium of brilliant red. The draperies generally are ill-cast and conventional in fold, shadows being indicated by deepening the local colour and sometimes by "hatched" lines.

The complexions are pale, and the faces would seem to have been re-painted in parts; the hands are indifferently modelled. The painting of the animals (an ox and an ass) is far inferior to that of the figures, and indeed almost barbarous.

1083 *The Mystic Marriage of St. Catherine*, by Lorenzo **Lotto**, 1480-1555? Venetian School. S. VII.

An early example of the master.

The figures in this group are about two-thirds the size of life, and are seen at half-length. There is considerable grace in the kneeling form of St. Catherine, but the figure of St. Joseph is harsh in outline, and coarsely painted. A sage-green curtain, extending nearly the full width of the picture, but leaving a peep of landscape on the left, forms the background. The flesh tones are pale, with slightly heightened carnation on the cheeks. The draperies are complex in fold, and the lights scattered. The general scheme of colour is decidedly Venetian, but the style of execution has little in common with Lotto's later productions.

Lucas van Leyden. (See **Leyden.**)

1087 *Portrait of an Ecclesiastic*, by Sebastian **Luciani** (Sebastian del Piombo), 1485-1547. Venetian School. S. VIII.

Bust-length, rather larger than life. A middle-aged man with a beard and moustaches. He wears a biretta, and at the back of his head is a hood of grey material. The face is pale, the eyes are small, and the eyelids drooping. A coarsely painted work with ill-modelled features, possessing little or nothing which can be called characteristic of the master to whom it is attributed.

1045 *St. Catherine,* by Bernardino **Luini,** 1475?-1533? S. VIII. Milanese School.[1]

St. Catherine, whose figure is seen at half-length bearing a palm branch in her right hand, rests her

St. Catherine, by B. Luini.

left elbow on the wheel, and points upwards. She is clad in a full plaited robe of brown madder colour open at the neck, and enriched with a jewelled border.

[1] Signor Morelli agrees with Messrs. Crowe and Cavalcaselle in ascribing this work to Andrea Solario.

The deep green sleeves are similarly decorated at the wrist. A crimson mantle falls from her left shoulder over her knees. The crisp curls of her bright brown hair are gathered into a knot at the top of the head, while two long braided tresses are brought forward and tied together across the chest. Landscape background.

This picture, whether by Luini or not, is evidently the work of a painter who fell under the same artistic influence. The drawing of St. Catherine's mouth, with its upturned accentuated corners, the general expression of her features, half mirthful, half cunning, the closely ringletted hair, and soft vague shadows—above all, the mysterious and delicate beauty of the distant landscape, are reminiscent of a school whose chief characteristics centre in Lionardo da Vinci.

The painting, which has been much restored, is executed on panel, and was formerly in the collection of Giov. Felice Inghirami at Volterra.

22 *The Meeting of Joachim and Anna*, by the Master of the **Lyversberg** Passion. Late 15th century. School of Westphalia. C. 1.

A very interesting picture. St. Anna, clad in a rich dress of gold and brown brocade, is met at the doorway of an elaborately detailed Gothic porch by Joachim, whom she embraces. Beyond is the embattled brick wall of a castle, surrounded by water, on which a swan is floating. In the middle distance, two figures converse on a bridge

which crosses the moat. It may be noted that the architectural details in this, and many similar compositions of the same school, appear to have been the invention of the painter rather than the result of an attempt to por-

The Meeting of S. Joachim and S. Anna.

tray any particular building. The castle here is not so much represented as typified. Outside its walls is a common, with grassy hillocks, intersected by water and pathways. At a little distance may be seen Joachim conversing with the angel; and, further off, he again appears, after the quaint pictorial fashion of the day, this time talking to a shepherd. The distant sheep are

painted with more care than one might expect from the date of the picture; but the mountains beyond are of the conventional blue, and in the sky gold stands for daylight.

24 *The Virgin received in the Temple*, by the Master of the **Lyversberg** Passion. Late 15th century. School of Westphalia. C. 1

The principal figures in this group, about one-fourth the size of life, are gracefully posed. Many of the heads are painted with character and expression, and some of the women's features indicate a sense of physical beauty. Unfortunately the Virgin, who is seen in the middle distance ascending the steps of the Temple, while the high priest advances to meet her, is an exception, mainly in consequence of an abnormally high forehead which disfigures the face.

Great care has been bestowed on the painting of details. Some of the dresses introduced are remarkable for the beauty of their brocaded patterns. These, together with the texture of fur trimmings, &c., are delicately and faithfully rendered. The dogs playing in the foreground show some attention to animal form, and the architecture is ingeniously handled so as to form a background to the scene.

25 *The Marriage of the Virgin*, by the Master of the **Lyversberg** Passion. Late 15th century. School of Westphalia. C. 1.

A very interesting work. The figures, about one-third the size of life, are varied and natural in action, with features full of character and expression. The draperies, though crisp and angular in fold, bear evi-

The Marriage of the Virgin, by the Master of the Lyversberg Passion.

dence of careful study. The colours are vivid, but associated with taste, and the high priest's robe of delicate white stippled with cobalt, carmine, and green, has quite an opalescent quality. Gold background in which the nimbuses are indicated by incised lines and dots.

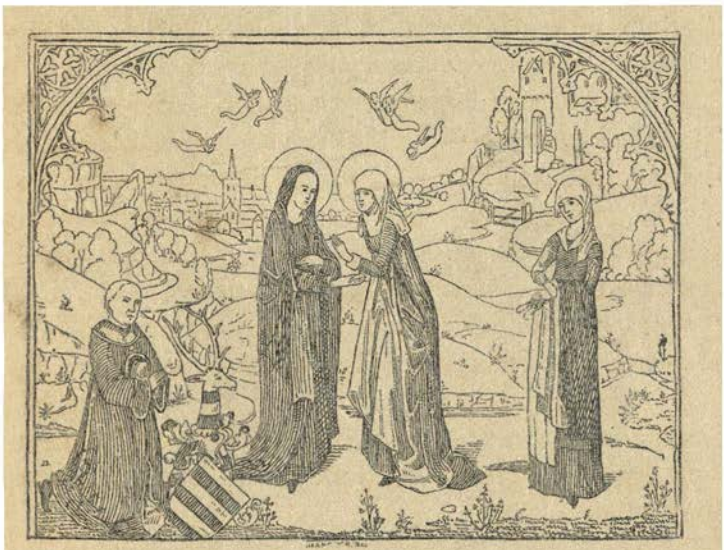
26 *The Annunciation*, by the Master of the **Lyversberg** Passion. Late 15th century. Westphalian School. C. 1.

The Holy Virgin, kneeling at a faldstool, turns her head round towards the angel who appears behind her clad in a beautiful cope of gold tissue brocaded with a large pattern in Venetian red. In the background two groups of angels draped in blue, with wings of the same colour, hold up a curtain of gold brocade on which a diaper pattern of large size is indicated. Above this, and relieved against a flat gold sky is a representation of the Almighty attended by angels. The figures in the principal group (about one-third the size of life) are distinguished by a conventional treatment of features, carefully detailed hair, and attenuated extremities. The accessories are painted with far more truth to nature, as, for instance, the brass vase which holds the lily in the foreground, and the play of light on the cushions of a settle in the rear. It is indeed a little doubtful whether in these instances the old work has not been accentuated by a modern brush.

27 *The Visitation*, by the Master of the **Lyversberg** Passion. Late 15th century. Westphalian School. C. 1.

The Holy Virgin and St. Elizabeth stand with joined hands in the centre of the composition; the former draped in dark blue, and the latter in toned crimson. Behind St. Elizabeth is a waiting-maid bearing her mantle and

clogs. In the left-hand corner kneels the donor with heraldic devices by his side. The features of this head bear a marked individuality of portraiture. The distant landscape, though conventional in treatment, is most carefully painted, and with due regard for perspective



The Visitation of the Virgin to St. Elizabeth, by the Master of the Lyversberg Passion.

in its architectural portions. The distant hills are rendered in blue with a gold sky above in which angels appear in azure robes. In the immediate foreground are plants delicately detailed. The composition throughout is well balanced without obtrusive formality.

28 *The Assumption of the Virgin*, by the Master of the **Lyversberg** Passion. Late 15th century. Westphalian School. C. 1.

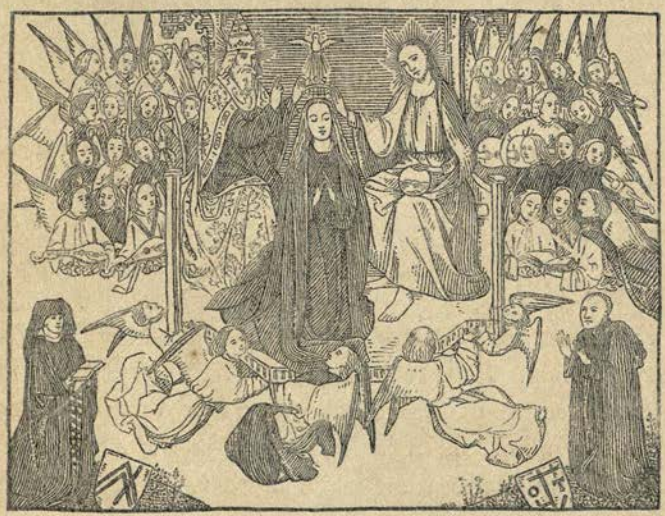
In the centre of the composition is a closed tomb of

The Assumption of the Virgin, by the Master of the Lyversberg Passion.

gothic design, around which apostles and saints with upturned heads stand or kneel in adoration. Above, the Virgin borne heavenwards by two angels, is received by her Divine Son.

29 *The Coronation of the Virgin*, in the style of the **Lyversberg** Passion. 15th century. Westphalian School. C. 1.

One of the most interesting pictures in this cabinet. On a gilt settle-shaped throne, hung with green drapery at the back, and supported by five flying angels, sit side by side two figures representing God the Father and His Son holding a crown over the Holy Virgin, who kneels



The Coronation of the Virgin, in the manner of the Lyversberg Passion School.

with her face towards the spectator. Above her hovers the Holy Spirit in the form of a white dove, from which gold rays emanate. On either side of the throne—their forms seen to the waist—is a group of angels with variegated wings, singing or playing on musical instruments. It may be noted that the Almighty is represented crowned

with a papal tiara, and that the Saviour bears in His hand a crystal globe in which a landscape is reflected.

The principal figures in this group are about one-third the size of life. The work is distinguished by excellent composition, tasteful arrangement of draperies, and great charm of colour—the Virgin's dark blue, nearly black, dress, serving as a good foil to the brilliant but tenderly gradated carnations and crimsons which, with sage green and white, make up the chromatic scheme of the picture. In the corners, to right and left, kneel the donors, their dark robes accidentally repeating and balancing that of the Virgin.

30 *The Adoration of the Magi*, in the style of the **Lyversberg** Passion. Late 15th century. Westphalian School. S. II.

In the centre of the composition the Virgin, seated, bears the Infant Christ in her lap. On the right is one of the Magi in adoration, while another, kneeling on the left, receives a gold chalice from the hands of an attendant. A third, with long fair hair, and richly clad, stands behind the Virgin, holding a crystal goblet overlaid with gold. In the distance, to the left, are retainers, bearing standards, &c. The figures are less than life-size. The colours are vivid, but grouped with a certain sense of harmony. In the background is a stable, with an ox and an ass. An open window at the rear discloses a distant landscape.

31 *St. John the Baptist and St. John the Evangelist.* S. I.
St. Thomas, St. Bartholomew, St. Matthew, and St. Peter.

32 *St. Paul, St. Simon, and St. Philip.*

33 *St. Andrew, St. Matthew, and St. James the Less,* by the Master of the **Lyversberg** Passion. Late 15th century. Westphalian School.

Very elongated figures, draped in brilliant colours, and bearing emblems. Extreme slenderness must evidently have been regarded as a physical grace by this painter. The legs of St. John the Baptist are attenuated to the verge of grotesqueness. The heads are somewhat harsh in execution, but are modelled with care and individuality. The gold nimbuses are separated from the gold background by incised lines. The draperies fall in long crisp folds, but are arranged with taste, both as to form and colour. Cast shadows are sparingly used; but the one thrown under the right arm of the Baptist gives unusual relief, and the Agnus Dei shows remarkable attention to animal form. The herbage below is painted in patches, but the plants are rendered with botanical accuracy.

34 *The Crucifixion,* in the style of the **Lyversberg** Passion. Late 15th century. Westphalian School. C. 1.

The Holy Virgin attended by St. Ursula and her female companions, St. John the Evangelist, and St. Gereon, with the donor kneeling beside the Cross.

These figures, about one-third life-size, are arrayed in well-cast draperies of excellent colour. St. Gereon's armour is also painted with taste and skill. Of the heads in the group the male saints have the advantage in expression, the features of the Virgin and of St. Ursula being somewhat mannered in execution. Landscape background of a semi-conventional order, with a gold sky.

(?) *The Virgin entering the Temple.* In the manner of the Master of the **Lyversberg** Passion. Late 15th century. Westphalian School.[1]

The figure of the Virgin, ascending steps in the middle distance, is in attitude almost identical with that of the Madonna in 24, and is apparently by the same hand; but the foreground figures, among which the donor appears, differ in the two compositions. Here the draperies are carefully studied, the heads are painted with a strong sense of character, and the colours are tastefully associated. A plain gold background is carried to the right and left of the architectural interior, as in 24. The principal figures are about one-third life-size.

1085 *St. Nicholas, St. John the Baptist, and St. Philip,* by Rocco **Marconi**. Early 16th century. Venetian School. S. VIII.

[1] This picture appears to have been omitted in the tabulated list appended to the new official catalogue.

St. Nicholas, over a white under-robe, wears a crimson cope, richly brocaded in gold, its orphrey being embroidered with figures of saints. He holds a crozier in his hand and reads from a book. Partly concealed by his figure, stands St. John the Baptist, bearing a scarlet bound volume on which the Agnus Dei is represented sitting. St. Philip, long bearded, and clad in robes of rich crimson and green, holds a wooden cross. The background is occupied by a semicircular wall of grey colour; above, two angels, standing in clouds, bear a mitre over the head of St. Nicholas.

These three life-size figures, which are unfortunately crowded into the picture, are distinguished by a powerful and sculpturesque treatment. The draperies are bold and effective, though somewhat coarse in detail of ornament. The flesh tones are much stippled. The picture bears a forged inscription:—MDXXX F. SABASTIAM (*sic*) F. PER AGOSTINO GHIGI.

119 *The Crucifixion*, by Peter der **Marés.** 16th century. S. II. German School.

At the foot of the cross St. Mary Magdalen kneels in a dress of brilliant colours. On the left the swooning Virgin is supported by St. John and one of the holy women. Beyond is another female saint in an attitude of devotion. To the right is a centurion mounted on a white horse. Several other figures are introduced in the composition, and the middle distance is occupied

by horsemen. Mountainous background with a gold sky.

The position of this picture, hung high over a door,[1] prevents careful examination. It is a crowded composition, painted in a low key of colour. There is character in some of the heads, but the action of the figures is constrained, and the contortions of the crucified thieves are painfully exaggerated. The treatment of the landscape is better than might be expected from such an archaic style of art.

120 *St. Maurice denouncing Idolatry.* S. II.

121 *The Martyrdom of St. Maurice,* by Peter der **Marés.** 16th century. German School.

Inferior to No. **119** in technical skill. The execution is heavy and destitute of pictorial effect. The absence of white renders the scheme of colour garish and unpleasant. It is probable that the picture has been restored in parts.

133 *Portrait of Jean Carondolet,* Chancellor of Flanders, ascribed to Quentin **Matsys,** 1460-1530. Flemish School. C. 2.

About three-quarter life-size, full face, with white crisp hair. He wears a black ecclesiastical cape and

[1] In 1882.

white sleeves, and is represented sitting with his hands on a book, in a room of which the wooden dado forms the background up to the shoulders of the figure. Above this the wall is elaborately decorated with ornamental foliage, garlands, &c., and armorial bearings on a dark

Portrait of Julian Carondolet.

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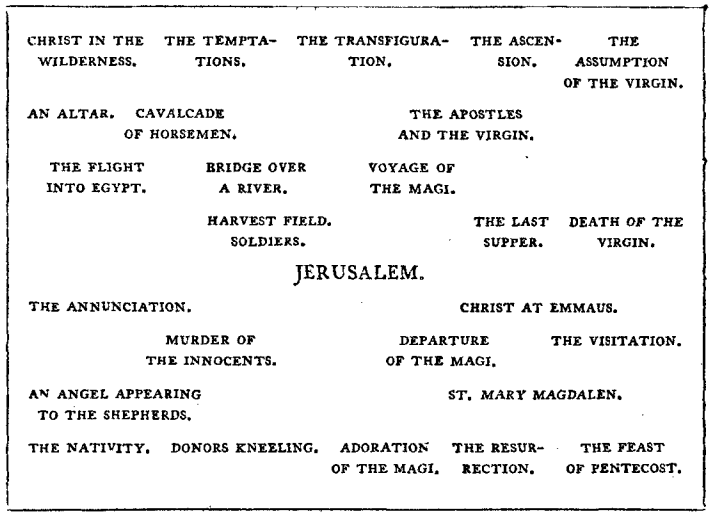
ground. A small arched picture enclosed in a moulded frame, and representing St. John the Baptist with the Agnus Dei, hangs on the wall. The flesh tones of the portrait (possibly re-painted) are hot and unpleasant.

136 *The Two Accountants*, by Quentin **Matsys**, 1460-1530? Flemish School. S. II.

They are seated at a table which conceals the lower half of their figures. Both wear quaintly-shaped caps. The head of the man writing is well modelled and life-like. The features of his companion, who leans over his shoulder, are repulsively ugly. The hands of a third figure (not included in the composition) are grasping coin on the table. In the background is a shelf, on which boxes, papers, and a candlestick are placed; a pair of scissors hangs from a nail. These and other accessories are painted with care. Sage-green and scarlet are the dominant colours in this work, which presents but little to attract, beyond the quaint and almost grotesque character of the subject.

116 *The Seven Joys of the Virgin*, by Hans **Memlinc**, 1430-1495. Flemish School. C. 3.

The title given in the official catalogue to this curious and interesting work is somewhat misleading, inasmuch as the design includes the representation of numerous incidents in the Life of Our Lord and of the Blessed Virgin, besides those known in ecclesiology as "the Seven Joys." They are disposed in a large landscape divided by rocky or grass-grown hillocks, after the following order :—



In the centre, Jerusalem is indicated by a group of domed buildings and courtyards, containing numerous figures on foot and horseback. To the left of this scene, and following the principal incidents in chronological order, we find the Annunciation represented in a castellated building.

In the middle of the foreground, under a ruined shed, Joseph, draped in a red mantle, is seen standing; while one of the Magi kneels to kiss the hand of the Infant Christ, held by the Virgin, who wears a bright blue robe. Two other kings (one an Æthiopian) stand on either side, attended by their retinue, and beyond is a train of attendants, mounted on horses and camels. All these figures are admirably designed, and full of character.

The Donors kneel at the window of the stable, and close to them are heraldic representations of their armorial bearings.

To the extreme left, on a green hillock, may be seen the Shepherds watching their flock. They wear the dress of peasants in the 15th century, and one of them is playing on a bagpipe. Above the group which represents the Nativity the Star of Bethlehem appears in the sky.

In the middle distance the sun, rising from behind high hills, illumines a lake or sea, on which are seen vessels with raised forecastles, bearing the Magi on their homeward voyage.

The *locale* of the Flight into Egypt is suggested by a palm tree under which the Virgin sits with the Infant Jesus, while Joseph stands with the ass beside a pool of water.

The Murder of the Innocents takes place in an old German or Flemish village, composed of half-timbered houses. The extreme background is occupied by a range of mountains, on one of which Satan stands, tempting the Redeemer.

The Last Supper is depicted in the interior of a castle, towards the centre of the composition. On a road leading from this building Christ, attired as a pilgrim, is seen walking with the two disciples towards Emmaus.

The scene representing the Resurrection partakes of the general character and arrangement incidental to

Memlinc's usual treatment of this subject. To the right of this will be noticed the Feast of Pentecost, which takes place in the hall of a castle. In an upper story of the same building Our Lord appears conversing with the Madonna, and the Death of the Virgin is also represented.

All these scenes are minutely detailed, and the action of the figures in several of the groups is distinguished by a vitality and simple grace which justify a careful examination of this remarkable picture.

986 *The Assumption of the Virgin*, by Lippo **Memmi**, 1290-1357? Sienese School. C. 17.

A triptych. In the central compartment the Madonna clad in a blue robe, covered with a minutely executed diaper pattern in gold, is represented sitting, and surrounded by fair-haired angels who play on musical instruments. The eyes are unusually small, and the faces would seem to have been re-painted. The side wings of the triptych contain representations of saints in monochrome touched with white.

301 *Portrait of the Patrician Liegsalz* (?), by Hans **Mielich**, 1515-1572. German School. C. 4.

Dressed in a scarlet under-garment and black jacket lined with fur, and a cape of the same material, which, open at the chest, discloses a white linen plaited shirt. His right hand, resting on a table, holds a scroll, on

which are inscribed the words "ÆTATIS SUÆ XXXVIII." Two jewelled rings are on the forefinger. In the background is a green curtain.

Carefully finished, with a smooth, solid impasto, in which no evidence of brush work can be traced. There is much character in the features, which are modelled after the manner of Holbein's portraits, with little or no shadow. The colour is excellent throughout.

Signed with the painter's monogram, and dated 1540.

302 *Portrait of a Woman*, by Hans **Mielich**, 1515-1572. C. 4. German School.

She wears a black dress, with large silk sleeves trimmed with velvet, a circular cape, and a white linen head-dress, which is wrapped round the face, concealing the hair, ears, and chin. Her hands are clasped together at the waist. In the background a green curtain, to the left of which is a peep of landscape, with mountains in the distance. From an inscription on the table cover it would seem that the portrait was painted in 1540, when the lady was thirty-seven years of age.

Probably a companion picture to No. 301.

Owing to the judiciously managed key of colour in which this portrait is executed, its effect at a little distance is satisfactory; but a closer inspection reveals a decided inferiority in technical qualities of work. The scale is somewhat less than life-size.

314 *Portrait of a Man*, by Michael Jansen **Miereveldt**, 1567-1641 ? Dutch School. C. 6.

Bust-length, life-size. Dressed in a black silk doublet with a white frilled collar and black hat. The complexion is pale, and the beard and moustaches are just turning from light brown to grey. The facial shadows are warm and forcible, the high lights somewhat exaggerated. Background of greenish grey.

409 *Breakfast*, by Frans van **Mieris** the elder, 1635-1681. Dutch School. C. 9.

A stout, plain, and middle-aged gentlemen, with a cast in his eye, is making love to a lady whose interest seems divided between himself and a dish of oysters. This is an ineffably silly subject treated with great refinement and characteristic finish. The white satin gown of the female figure is admirably painted.

410 *Portrait of Himself*, by Frans van **Mieris** the elder, 1635-1681. Dutch School. C. 10.

A highly-finished oval miniature of bust length. The artist is dressed in a black velvet mantle, snuff-coloured hat, and white feathers. Unless Mieris did himself great injustice in this portrait he must have had a most unpleasant face. The expression, in which cunning, selfishness and sensuality seem to be united, is only redeemed from odiousness by its humour, and even this is of a vulgar kind.

412 *Portrait of a Cavalier*, by Frans van **Mieris** the elder, 1635-1681, Dutch School. C. 10.

An oblong miniature in which the figure is seen at half-length, wearing a steel cuirass, with a reddish-brown cap trimmed with feathers on his head. He sits in a reverie, smoking. The features are uninteresting, but the work is a marvel of technical skill. Note the exquisite and truthful painting of the hand which holds the clay pipe. Also the elaborate finish of the parti-coloured scarf worn round the neck.

413 *Portrait of a Lady*, by Frans van **Mieris** the elder, 1635-1681. Dutch School. C. 10.

A companion picture to 412. The lady, who is remarkably *décolletée*, sits caressing a lapdog. The features, which include a large and ugly mouth, are by no means attractive, but the admirable modelling of the hands, and indeed the delicacy of the workmanship generally, make this an interesting and characteristic example of the painter.

414 *A Lady with her Parrot*, } Frans van **Mieris** C. 10.
415 *A Lady playing on the Lute*, } the elder. 1635-1681. Dutch School.

These pictures are characterized by careful finish and a rendering of texture which is carried to perfection. The figures are relieved, as usual, on an abnormally dark background, saved from absolute blackness by the

introduction of green tones in one case and violet in the other.

417 *A Doctor and his Patient*, by Frans van **Mieris** the elder, 1635-1681. Dutch School. C. 10.

An invalid lady is fainting in the arms of an old woman. The physician is examining the contents of a bottle which he holds up to the light.

Ugly and graceless enough, so far as the proportions of the persons represented and the expression of their features are concerned, but refined and delicate in execution. The cream-coloured satin dress of the swooning dame is a marvel of technical dexterity in finish. The principal figures (about eight inches high), are accurately and skilfully lighted in themselves, but the exaggerated gloom of the background gives them a false relief.

421 *An Old Soldier*, by Frans van **Mieris** the elder, 1635-1681. Dutch School. C. 10.

He sits at a table with a pipe in his hand, and a wooden tankard by his side. This is a wonderful example of delicacy in the rendering of texture, whether we examine the fur cap, leather jerkin, steel cuirass, or wooden mug; but the flesh tones are hot and unsatisfactory.

422 *A Rustic Interior*, by Frans van **Mieris** the elder, 1635-1681. Dutch School. C. 10.

Peasants seated at a table; one of them talking to a woman, the other drinking.

A carefully studied scene in low life, in which we find immense pains bestowed on the representation of dirty rags, a poverty-stricken table-cloth, red herrings, and mussel-shells. The cottage room itself, which might have been picturesquely treated, is thrown into gloom. It is difficult to explain on artistic grounds why Dutch masters of this period were so fond of painting boors with their mouths open and their teeth out. The technical dexterity of this picture is undoubted, but it is execrable in taste.

423 *A Lady before a Mirror*, by Frans van **Mieris** the elder, 1635-1681. Dutch School. C. 10.

The light falls from above (as in a painter's studio) on the figure, which is about ten inches high, her back turned to the spectator. A blue curtain, looped up on the left hand, throws reflected light on the yellow satin dress of the lady, and this effect is cleverly rendered. Note also the careful finish of the green velvet slippers, trimmed with gold thread, in the corner.

944 *An Italian Landscape*, by Frans **Millet** (sometimes called Francisque), 1642-1679. Flemish School. S. V.

In the immediate foreground a man and woman, clad in a quasi-classic fashion, and walking along a road, point out the way to an old man, who sits by the road-

side. In the distance a group of trees, to the left of which a shepherd is seen with his flock. Beyond this figure is a white marble gate, leading to a village, with hills in the distance.

This is a finely composed landscape, distinguished by great charm of tone and colour. The scenery is very characteristic of the Italian lake district, and the style of the work is strongly influenced by a study of Italian art. The best portion of the picture is the distance, which is admirably painted, with a keen and truthful sense of atmospheric effect. The foreground is gloomy and far less successful.

945 *Landscape*, by Frans **Millet**, 1642-1679. Flemish School. C. 16.

A scene in Italy, with a view of the sea and distant mountains. In the foreground a woman is gathering fruit for her children. Truthful and fine in colour, but marred as a composition by the figures, on which too much light is concentrated.

661 *Portrait of a Man*, by Sir Antony **Mor**, 1512-1578 ? Flemish School. S. V.

Dressed in a black doublet, with a white ruffle collar. A lifelike and singularly modern-looking head, with cropped hair, thin beard, and moustaches. The flesh tones are naturalistic, and worked with brown shadows. Grey background.

Moretto da Brescia. (See **Bonvicino.**)

Moro, Il. (See **Torbido.**)

1124 *Portrait of a Woman,* by Giovanni Battista **Moroni,** 1510-1578. Brescian School. S. IX.

Bust-length, somewhat larger than life. A middle-aged person in a black dress lined with olive-brown and trimmed with fur of the same colour. She wears a white frilled collar round her neck. Background of gradated grey. Refined and delicate in execution. The flesh tints are naturalistic in aim, and the modelling of the features is extremely careful, but the picture has suffered from injudicious repair.

532 *Landscape,* by Jacob de **Moscher,** 1600-1660. Dutch School. C. 6.

It is curious and almost provoking to notice how closely Dutch painters of this period approached reality in their study of nature, and narrowly missed it by failing to grasp some important element of truth. The tone and general management of colour in this little landscape is worthy of De Wint, but it is marred by mannerisms and a gross exaggeration of chiaroscuro.

1305 *A Group of Beggar-boys,* by Bartolomé Esteban **Murillo,** 1617-1682. Spanish School. S. XI.

Two dirty urchins seated on the ground with a dog; one of them is dropping a piece of melon into his mouth,

while the other looks on. Beside them is a basket filled with fruit and a provision bag. This is an instance of

Two Beggar Boys, by Murillo.

the unclean and morbid pleasure which Murillo felt in depicting squalor and poverty.

1306 *Beggar-boys playing with Dice*, by Bartolomé Esteban **Murillo**, 1617-1682. Spanish School. S. XI.

Another example of the same class, with a needless

display of rags and dirty feet. The painting is grey and gloomy in tone, with unreal and violent shadows.

1307 *Itinerant Fruit-sellers*, by Bartolomé Esteban **Murillo**, 1617-1682. School of Seville. S. XI.

Whatever pleasure may be derived from the realism of this work, whether regarded as a figure-piece or a study of vegetable life, is marred by the paltry character of the incident selected for illustration. It would have been surely possible to paint a market-girl with her basket of grapes and lemons, without obtruding so prominently the profits of her day's sale.

1308 *An old Woman cleaning a Boy's Head*, by Bartolomé Esteban **Murillo**, 1617-1682. S. XI.

That any painter of refinement could bring himself to depict such a group as this is truly marvellous; but that an artist whose name is associated with the lofty aims of religious art should so frequently have drawn his inspiration from the gutter, presents a problem respecting pictorial taste which must puzzle the optimist.

436 *A Surgeon and his Patient*, by Eglon van der **Neer**, 1643-1703. Dutch School. C. II.

Fainting ladies seem to have been favourite subjects with painters of this school. The present invalid, dressed in cream-coloured satin, is attended by an old lady, while a younger one gives vent to her grief in tears.

1398 *The Concert*, by Gaspar **Netscher**, 1639-1684. Dutch School. C. 22.

A group of four figures, three sitting and one standing, at a square table covered with a Turkey carpet. One of the seated men is playing a guitar, while another sings. The execution of this picture is distinguished by all the delicacy and technical skill which Netscher bestowed on such subjects. In the white satin dress of the nearest seated figure, imitation of texture is carried to a point little short of perfection. The figures are but twelve inches high, and the page of the music book which the lady holds in her hand is about the size of a postage stamp, yet so conscientious and careful is the painting that one may read the score. The man to the left of the group, who is playing on a guitar, is admirably studied. The luminous flesh tones and transparent shadows are worthy of Gonzales Coques. As in most Dutch pictures of this description, the background is dark.

1399 *A Lady with her Parrot*, by Gaspar **Netscher**, 1639-1684. Dutch School. C. 22.

Under an arched window a girl stands feeding a parrot which is perched on her finger just over its cage. The figure is seen at half-length. The features and expression are intended to be pretty, but the beauty is of a Dutch type, which in the seventeenth century would seem to have been of a homely order. Note the admirable and perfectly accurate painting of the Turkey carpet or table-

cloth which hangs over the window-sill. The nature of the subject prescribes a dark background, in which Netscher delighted.

Portrait of Jean Neudorfer and his Son, by Nicholas Neuchatel.

663 *Portrait of John Neudorfer* the Mathematician instructing his Son, by Nicholas **Neuchatel** (Novo Castello). Died about 1590. German School. S. V.

A life-size group seen at half-length. The father holds a pair of compasses in his hand. The son is writing in a red-covered book. Both are dressed in black, with white frilled collars. Neudorfer is represented as a very ugly man with a preternaturally long

nose. The hot, unreal flesh tints and forced shadows, as well as the gloomy background into which the outlines of the figures sink, all tend to make this an unattractive picture.

665 *Portrait of a Woman,* by Nicholas **Neuchatel** (Novo Castello). Died about 1590. German School. S. V.

Life-size, half-length. Clad in a dark sage-green dress, with a cape and trimmings of black velvet, light brown fur cuffs, and an embroidered muslin cap from which a veil falls over the forehead. The neck is encircled by a white ruffle. Round the waist is a leather girdle. The hands are clasped in front. Dark grey background. This is an interesting portrait. The lady is middle-aged and decidedly plain, but her features are invested with great vitality and expression.

Orbetto, L'. (See **Turchi.**)

158 *The Archangel St. Michael,* by Bernaert van **Orley,** 1491 ?-1542. Flemish School. S. II.

On a stone terrace, enclosed by a parapet, stands St. Michael arrayed in armour of gilt bronze elaborately enriched with low relief ornament of an early Renaissance pattern. The archangel bears a cross in his right hand, and rests his left on a pointed shield, behind which is seen the head of Satan with glaring eyes.

In front of St. Michael kneels the donor of the picture,

clad in a dark-coloured doublet trimmed with fur. The chief interest of this work lies in the careful painting of the armour, and the semi-naturalistic treatment of St. Michael's wings. But the features of the archangel are coarsely conceived. In the distance is a landscape.

380 *A rocky Landscape*, by Isaac van **Ostade**, 1621-1649. C. 9.
Dutch School.

A heavily laden donkey stands in the high road while his driver rests. The tone of this little picture would be excellent but for the utterly false and metallic green used for the foliage.

1059 *St. Bernardino of Siena*, by Girolamo del **Pacchia**, C. 19.
1477-1535. Sienese School.

A half-length figure rather less than life-size, clad in a grey friar's robe, holds a framed tablet in his left hand and points to it with his right. The tablet is inscribed with the sacred monogram I.H.S., surrounded by a radiating glory. Behind the saint, on either side, are two heads, probably intended to represent angels. This picture, which is one of some interest, is painted on panel with an arched top.

1107 *Portrait of Himself*, by Giacomo **Palma** Vecchio, S. IX.
1480-1528. Venetian School.

Bust-length, rather larger than life, wearing a cloak of grey fox fur. An excellent portrait, admirable alike for

the natural beauty of the head and the masterly style in which it is painted. The form and sculpturesque modelling of the mouth is like that of a Greek statue, the eyes are full and expressive, and a mass of dark hair falls picturesquely round the neck. The surface of the paint is unfortunately disfigured by cracks, and the flesh tints have flown from the hand.

The Virgin and Child with Saints, by Palma Vecchio.

1108 *The Virgin and Child with Saints,* by Jacopi **Palma** (Palma Vecchio), 1480-1528. Venetian School.[1] S. IX.

By the side of a porch, round the column of which a

[1] Messrs. Crowe and Cavalcaselle assign this work to Bissolo or Santa Croce; Signor Morelli believes it to be a copy by Girolamo da Santa Croce from a picture by Giov. Bellini.

vine is twined, the Virgin, seated, holds the Infant Christ towards St. Roch, who kneels in adoration with St. Mary Magdalen. In the distance are buildings, with mountains beyond. Though somewhat drily painted in parts, the scheme of colour in this little picture is thoroughly Venetian, and brilliant in tone. The figures are about one-fourth the size of life.

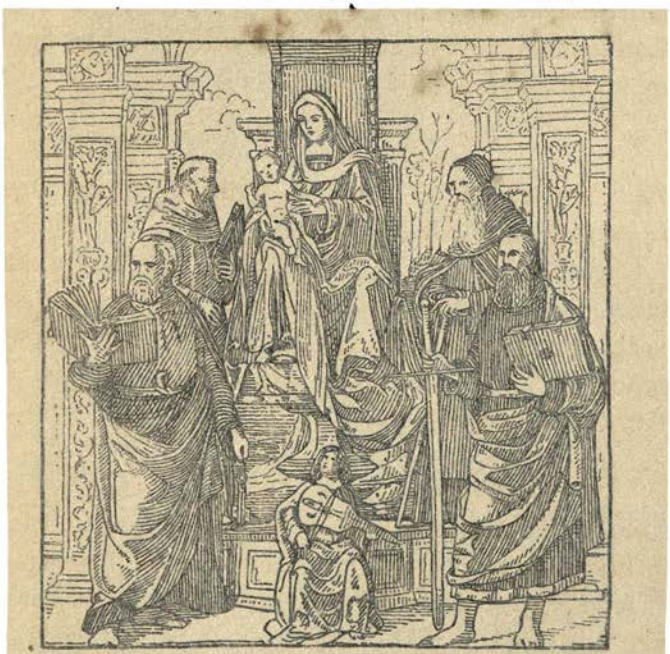
1157 *The Ecce Homo*, by Giacomo **Palma** (the younger), 1544-1628? Venetian School. C. 20.

Christ crowned with thorns. A dark and gloomy study, loaded with inky shadows, and distinguished neither by technical excellence nor that expression of sentiment which one might expect from the pathetic nature of the subject.

1026 *The Virgin and Child with Saints*, by Marco **Palmezzano**, 1456?-1537. School of the Romagna. S. VIII.

A very large picture, rich in architectural and decorative accessories. The Virgin, seated on a throne (the base or pedestal of which somewhat resembles the foot of a chalice), holds the Infant Jesus on her left knee. Grouped around the throne are St. Peter, St. Francis, St. Anthony, and St. Paul. The Virgin is clad in a mauve-coloured robe and blue mantle. To the left of the foreground stands St. Peter bearing an open volume.

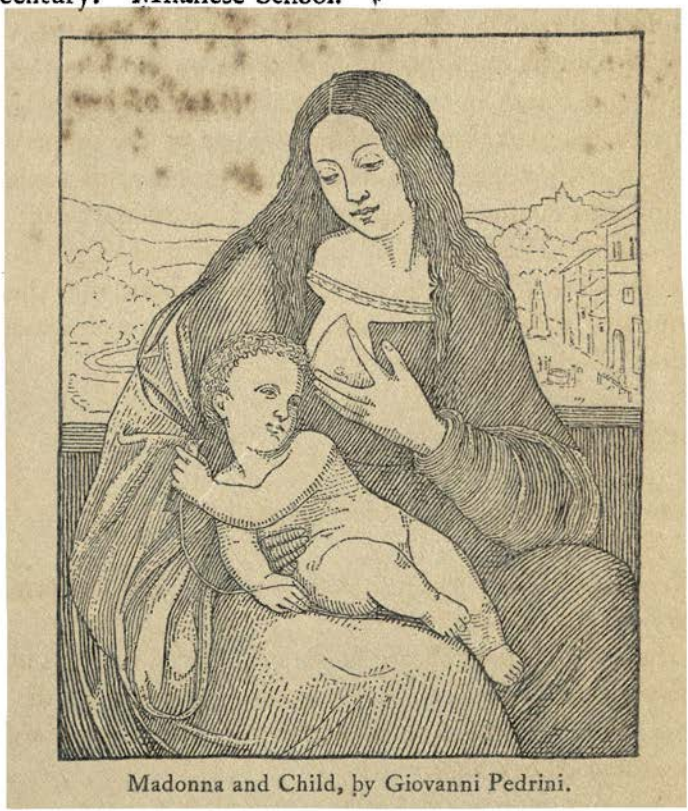
On the right is St. Paul with a huge sword. At the foot of the throne sits an angioletto playing on a violin. The finest head in the group is that of St. Anthony. The draperies, cumbrous and angular in fold, are



Madonna and Child with Saints, by Marco Palmezzano.

painted in vivid colours, with no attempt at texture or gradation of tone. It is on the whole a decorative and showy work, but distinguished neither by sentiment nor much technical excellence.

1047 *The Virgin and Child*, by Giovanni **Pedrini.** 16th S. VIII. century. Milanese School.[1]



Madonna and Child, by Giovanni Pedrini.

The Madonna presents her breast to the Infant Jesus, who, lying on her lap, holds a goldfinch in His hand.

[1] Signor Morelli believes that this work is a copy from a picture by Giampietrino in the Borghese Gallery at Rome.

This picture, which is described on its frame as of the Milanese School, would seem to have been formerly (though with doubt) attributed to Luini. It has evidently been re-painted in parts, the flesh tones on the breast of the Virgin being, in their present state, out of key with those of the neck, while certain portions of the drapery look as if they had been clumsily restored with some bituminous medium, the use of which has resulted in surface cracks. The features of the auburn-haired Virgin recall the types of womanhood which we associate with the designs of Lionardo da Vinci. The figures are about two-thirds the size of life.

Perugino. (See **Vanucci.**)

Piombo, Sebastian del. (See **Luciani.**)

519 *The Flight into Egypt*, by Cornelis van **Poelenberg,** 1586-1667. Dutch School. C. 6.

Remarkable for delicate finish and refined colour, but untrue to natural effect, except in the rendering of distance and treatment of cloud forms. The figures are about five inches high.

1151 *The Virgin and Child with Saints,* by Leandro da **Ponte** (Bassano), 1558-1623. Venetian School. S. IX.

Seated on a quaintly shaped throne, the Virgin bears the Infant Jesus standing on her lap. She wears a rose-

The Virgin and Child enthroned with Saints, by Bassano (da Ponte).

coloured robe under a blue-green mantle, and a white linen veil falls from her head. To the right is St. Anthony, and on the left St. Augustine with his crozier. The figures are nearly life-size. The best head in the picture is that of St. Augustine. The action of the Child is graceless, and the flesh tones throughout are pinkish and untrue. The blue of the Virgin's mantle resembles too closely the colour of the sky behind, and contrasts unpleasantly with the pale crimson dress. A want of chromatic harmony pervades the work, and is apparent at first sight.

Pordenone. (See **Licinio.**)

472 *Cattle and Figures,* by Paul **Potter,** 1625-1654. C. 6. Dutch School.

A cow, some sheep, and goats are lying near a cottage, the inmates of which are teaching an infant to walk. In the background is a woman milking.

This picture, which bears the date 1646, is executed in a light key of colour, which contrasts curiously with the gloomy backgrounds of surrounding Dutch works. The composition includes two very ugly trees, and a still uglier child. The cattle are painted with the artist's usual skill, if we except a somewhat intrusive elaboration of wool on the sheeps' backs. The sky is luminous and excellent in effect.

Poussin, Gaspar. (See **Dughet.**)

1322 *Midas supplicating Bacchus*, by Nicholas **Poussin**, 1594-1665. French School. S. XII.

Midas, king of the Phrygians, having received from the gods the faculty of turning everything which he touched into gold, was reduced to misery in consequence, and, in order to save himself and his family from starvation, implored Bacchus to take back the fatal gift.

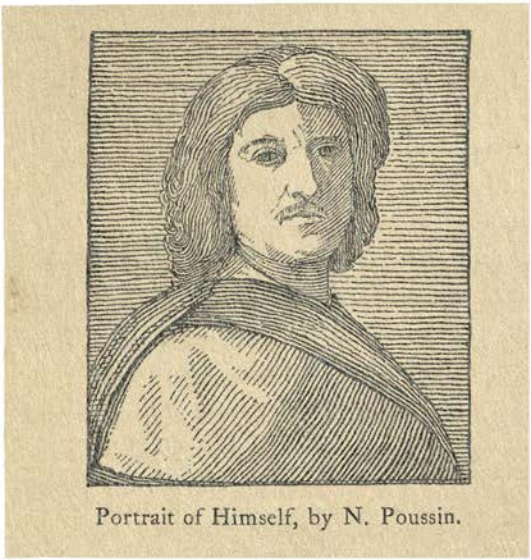
There is a certain academical grace about portions of this work, as, for instance, the form of the sleeping nymph; but the figure of Silenus is revolting, and the introduction of a drunken child in the left-hand corner constitutes a flagrant breach of artistic taste. The scheme of colour is very nearly good, but it is spoiled by the use of violent ultramarine in the king's robes. The principal figures are about two feet high. Poussin was more at home in dealing with the illustration of classic myths than in the treatment of sacred subjects such as that depicted in the work numbered 1321.

1323 *Portrait of Nicholas Poussin.* An old copy, from a painting by Nicholas **Poussin**, 1594-1665. French School. C. 21.

Life-size, bust-length, nearly full face, the shoulders wrapped in a cloak, leaving the neck bare. The hair of the head is long and copious. In the background is

the following inscription, which also appears on the original picture in the Louvre :—

EFFIGIES NICOLAI POVSSINI ANDELYENSIS PICTORIS. ANNO AETATIS 56 ROMÆ ANNO JUBILEI 1650.



Portrait of Himself, by N. Poussin.

600 *A Landscape*, by Adam **Pynacker**, 1621-1673. Dutch School. C. 9.

The smooth finish and elaboration of detail which distinguish this work make it a characteristic example of the school to which it belongs. Pynacker's landscape is described in the catalogue as a sunset effect, but it might well be taken for that of early dawn. The white cow in the foreground, with the sunlight just

catching the top of its back and head, is almost startling in its reality, but this relief is obtained at a sacrifice of truth in immediate surroundings. The atmospheric effect of the distance steeped in mellow light is excellent, and the colour throughout is tenderly rendered.

1039 *The Virgin and Child,* by Francesco **Raibolini** (Francia), 1450-1517. Bolognese School. S. VIII.

A large and characteristic work. The Virgin, whose figure is of life-size and unusually tall, bends her knees rather than actually kneels, in adoration of the Infant Christ, who lies on a crimson cloth spread on the ground before her. Around the group is a light low fence of wood, on which roses are trained, separating the figures from a green meadow beyond. In the middle distance, tall feathery trees rise against the landscape background, which includes the view of a distant town. The Virgin's delicately tapered figures, oval face, and auburn hair, present a type of female beauty which is familiar to students of Francia's work, but the half-kneeling action of the figure is unfortunate, not to say awkward, and the cold grey-blue of her dress neither contrasts nor harmonizes satisfactorily with the surrounding colour. The Infant Christ, who holds an apple in His hand, is charmingly posed and full of natural grace. The painter has bestowed much care on the herbage and flowers in the enclosure, which are carefully detailed.

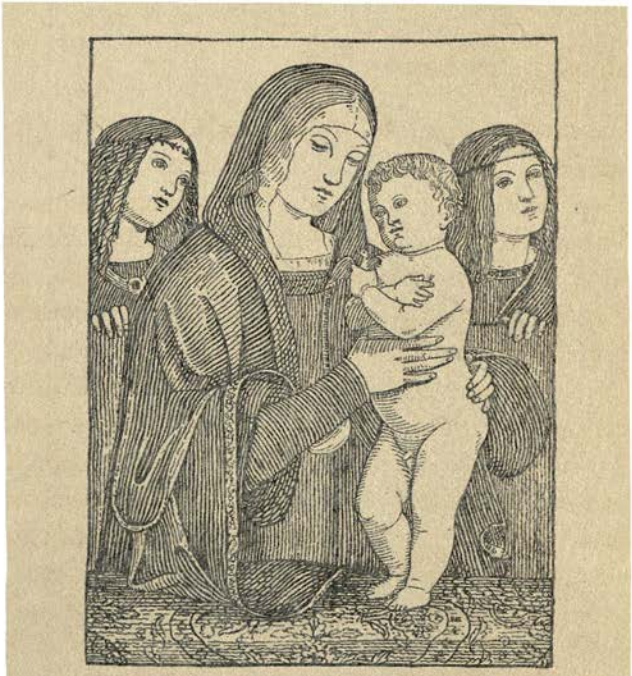
The picture is signed FRANCIA . AVRIFEX . BONON.

1040 *The Virgin and Child.* School of Francesco **Raibolini** S. VIII. (Francia), 1450-1517.

Madonna and Child, by F. Raibolini (Francia).

The Virgin is clad in a robe of deep scarlet crimson, and a mantle of rich peacock blue, lined with dark green. The latter falling from her head forms a hood, under

which is a white veil, partly concealing the hair and forehead. She supports the Infant Christ, who, standing undraped on a table covered with a richly brocaded cloth, holds a goldfinch to His breast. Behind the Virgin is a



Virgin and Child with Angels, by F. Raibolini (Francia).

crimson screen, to the right and left of which are seen two angels, one wearing a wreath over dark crisp ringlets; the other has fair hair, encircled by a fillet. This is a very interesting and attractive picture, full of religious

sentiment, and indicating a keen sense of physical beauty, notwithstanding a curious tendency to redness in the eyelids. It is further distinguished by refined drawing and pure flesh tones. The figures are about two-thirds the size of life.

Raphael. (See **Santi.**)

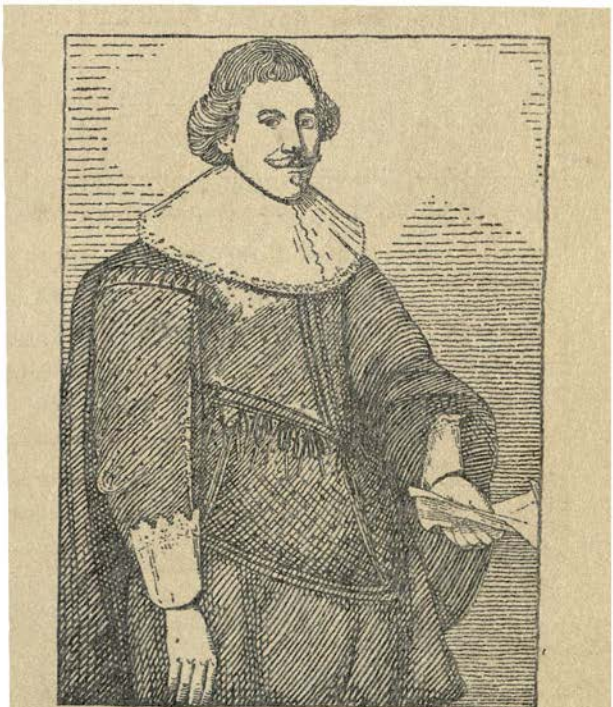
319 *Portrait of a Man,* } by Jan van **Ravenstyn,** 1572?- S. IV.
320 *Portrait of a Woman,* } 1657? Dutch School.

Two excellent portraits—three-quarter length and life-size. The man is dressed in a black doublet, decorated at the waist with silver tags, a white ruffle, collar, and cuffs. His hair is brown and bushy: moustaches and imperial give picturesqueness to the features. He holds a paper in his left hand. The woman also wears a large white ruffle, cap, and sleeves. The stomacher of her black gown is embroidered with gold. She holds in her left hand the end of a long gold chain, which encircles the waist. Both faces realize a strong individuality, and are painted with dexterity and taste. It may be remarked that the hands are inferior in execution.

324 *The Holy Family,* by **Rembrandt** van Ryn, 1607- S. IV.
1669. Dutch School.

One of many instances which illustrate the painter's marked deficiency of taste in dealing with sacred subjects In this case it is not merely a question of artistic pro-

priety whether the Virgin Mary should be represented in a rustic dress of the seventeenth century; it is the utter absence of sentiment, and even decent respect for



Portrait of a Man, by J. van Ravenstyn.

tradition in his work, which makes it so offensive. This woman is neither a Madonna nor a Dutch peasant, and the affected smirk on her face suggests a hope that the picture may be wrongly titled.

Portrait of a Lady, by J. van Ravenstyn.

C. 8.

326 *The Descent from the Cross.*
327 *The Crucifixion.*
328 *The Ascension.*
329 *The Resurrection.*
330 *The Entombment.*
331 *The Nativity.*

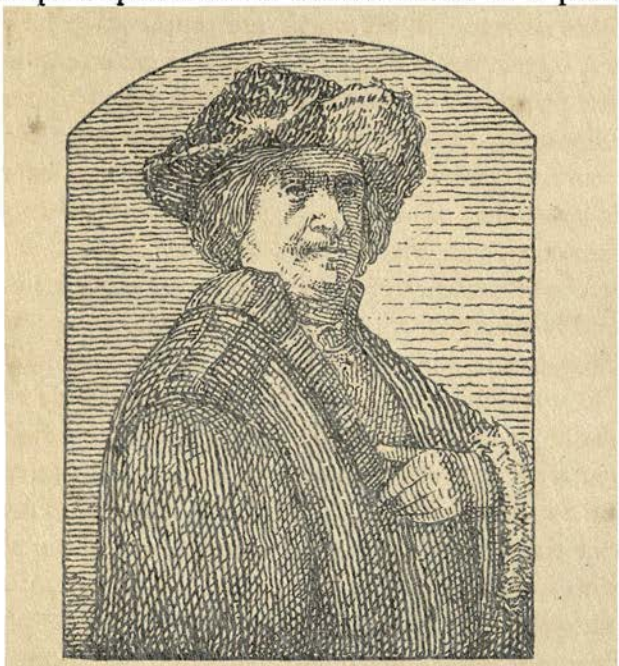
By **Rembrandt** van Ryn, 1607-1669. Dutch School.

A series of six arch-headed pictures representing, on a

small scale, scenes in the life and death of our Lord. They are chiefly remarkable for the ingenuity with which Rembrandt has repeated, under various conditions, that artificial effect of concentrated light which distinguishes so many of his works, and with which he combined certain qualities of tone and modest colour which other painters who imitated the trick failed to secure. Accepting that aim as dominant in these examples, it must be confessed that the subjects are dexterously handled. But considered as designs, apart from the question of chiaroscuro, they realize no sentiment, inspire no reverence. The Nativity, as painted by an early Italian or Flemish master, is a subject in the treatment of which human pathos and religious feeling found close alliance. In Rembrandt's picture we see a group of ugly rustics crowding round something which looks like a rag doll. Even in his Crucifixion, where all that is sublime depends upon a specious rendering of moonlight, we are reminded of the stage, and Joseph of Arimathea, whose tender devotion a Memling or a Mantegna would have laboured with loving care to realize, assumes here the complacent appearance of a stout old burgomaster. Opinions as to the truth or beauty of Rembrandt's effects will long be at variance, but it may be safely assumed that they would have lost nothing by dissociation from sacred themes.

333 *Portrait of Himself*, by **Rembrandt** van Ryn, 1607-1669. Dutch School. S. IV.

This portrait—one of many which the artist executed—represents him at an advanced age, and being no doubt a very faithful likeness, possesses a personal interest quite apart from its intrinsic merits as a picture.



Portrait of Himself, by Rembrandt.

But however much the technical skill displayed in such work as this may commend itself to a painter's eye, it would be difficult for any ordinary amateur to define its attractions. The coarse, unintellectual features, in which slovenly drawing is scarcely disguised by forced shadows,

are painted under an effect of light resembling that of a dark lantern. Under these conditions whatever sense of colour the portrait reveals is minimized and obscured by the gloom in which it is enshrouded. The crimson velvet drapery, dark fur cap, and green-grey background, suggest rather than realize a chromatic harmony, and those elements of beauty which constitute the chief excellence of pictorial art are sacrificed for the sake of a trick in chiaroscuro scarcely consistent with the higher aims of art.

1170 *The Assumption of the Virgin*, by Guido **Reni**, 1575-1642. Bolognese School. S. X.

A melodramatic composition. The Madonna, who stands on clouds, with outstretched arms, is clad in a pink robe, and encumbered by a mantle of objectionable blue, so ponderous that in reality it could not retain its place for a moment, even with the assistance of the angels below, one of whom wears sea-green drapery, which in itself would require all the wearer's attention.

Thus we have in close proximity green, a crude and commonplace blue, and finally yellow (which does duty for celestial light)—a truly dreadful combination of colours, which, after making allowance for possible restoration, it is impossible to contemplate with patience.

1171 *The Flaying of Marsyas*, by Guido **Reni**, 1575-1642. Bolognese School. S. X.

This picture, which illustrates the uglier half of an ancient myth, would be absurd if it were not revolting. It is difficult to conceive what can have induced the choice of such a subject, but its mode of treatment will appear to persons of educated taste still more incomprehensible.

Apollo, whose form is distinguished by chalky flesh tones, stretches himself diagonally across the canvas, in order to kneel on the abdomen of Marsyas, for the apparent purpose of commencing operations by dissecting his biceps. This Marsyas naturally resents, and throwing his arms about like the sails of a windmill, yells with a horrible grimace.

Regarded as a whole, this is perhaps the most monstrous production of Guido's brush, when under the influence of classic inspiration, that the world has seen.

1280 *The body of St. Andrew removed from the Cross*, by Giuseppe de **Ribera** (Spagnoletto), 1588-1656. Spanish School. S. XI.

Violent and dramatic in action. The figures are life-size and illumined—no one can say how—before a dark background. Portions of the right arm and leg of St. Andrew look as if they had been stained with dye. What one can see of genuine colour is well managed, but it was hardly worth while to select such a painful subject, and treat it on so large a scale, for the sake of grouping

blue, red, and yellow draperies against a mass of grey and white.

1281 *The Death of Seneca*, by Giuseppe **Ribera** (Spagnoletto), 1588-1656? School of Valencia. S. XI.

He is represented surrounded by his disciples, who are writing down his last words. This is a large group of life-size figures, which look as if they were illumined by lime-light. It is coarse in execution, and the shadows are absolutely black in some parts. It is a painful subject, treated with characteristic gloom.

1282 *A Poultry Woman*, by Josepe **Ribera** (Spagnoletto), 1588-1656. Spanish School. S. XI.

A life-size figure, seen at half-length. The old crone has a basket of eggs on her right arm, and is holding a fowl in her hands. She is ugly and toothless, with a complexion truly gruesome. It is difficult to conceive what can have induced the painter to select such a subject.

1284 *St. Bartholomew*, by Giuseppe de **Ribera** (Spagnoletto), 1588-1656. Spanish School. S. XI.

A bust-length figure, somewhat larger than life. He is represented bareheaded, with short grey hair, a beard and moustaches. The shoulders are enveloped in white drapery. In his hand he holds a knife, the emblem of his martyrdom. This is a vigorously painted work, dis-

tinguished by many characteristics of the master:—an artificial effect with high lights freely used; flesh tones in which dirt and colour are apparently commingled; a dexterous execution, solid impasto, and a nearly black background. The saint himself looks more like a painter's model than a martyr.

1127 *Portrait of Andrea Vesalius, the Anatomist,* ascribed to Jacopo **Robusti** (Tintoretto), 1519-1594. Venetian School.[1] S. IX.

A life-size, seated figure, seen at half-length. The face is oval, with a short pointed beard, moustaches, and bushy eyebrows. Vesalius wears a black dress with a white frilled collar, and holds a compass in his right hand. In the background is an open window through which a landscape is seen. This is a broadly painted and effective portrait, but coarse and hasty in execution, the hands and other portions being left unfinished, and the facial shadows inclining to purple are not in chromatic harmony with the flesh tones on which they are cast.

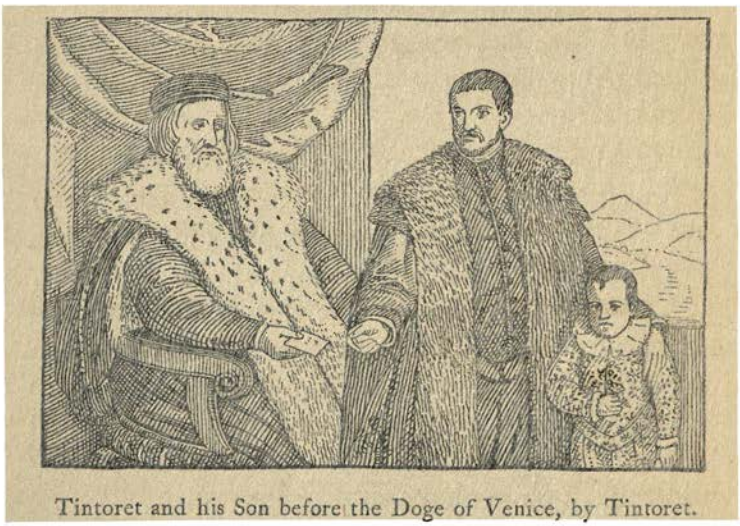
1128 *Tintoret presenting his youthful Son to the Doge of Venice,* by Jacopo **Robusti** (Tintoretto), 1519-1594. Venetian School. S. IX.

The Doge is seated on an arm-chair to the left of the picture. Tintoret stands on the right, resting his

[1] Possibly by Domenico Tintoretto.

hand on his son's shoulder. Half the background is occupied by a curtain, the rest by a distant landscape.

But for the painter's name and the character of the incident represented, this work would be of little interest. The figures are constrained in attitude; their features harshly modelled and devoid of expression.



Tintoret and his Son before the Doge of Venice, by Tintoret.

1245 *A Rocky Landscape*, in the manner of Salvator **Rosa**, C. 20. 1615-1673. Neapolitan School.

A riven cliff, on the top of which small trees are growing. At its base a pool of water, from which men are removing a tree struck by lightning. This is a melancholy picture, invested with an ample share of that gloomy sense of devastation in which the painter found

such strange delight. It is painted in a tone of warm brown, which is concentrated in the red jacket of the foremost figure.

1246 *Landscape and Figures*, in the manner of Salvator **Rosa**, 1615-1673. Neapolitan School. C. 20.

A wild and desolate scene, chiefly composed of huge rocks and half-shattered trees. To the left of the foreground is a withered trunk, with broken branches, and half denuded of its bark. On the right is a witchlike figure (described as a hermit in the catalogue) reading a book. The picture, which is small and upright in form, is painted in dismal tones of brown and grey.

138 *The Money Changers*, by Marinus van **Roymerswalen** (painted 1520-1560). Flemish School. C. 3.

A life-size group of a man and woman bending over a table counting coin. Their figures are seen to the waist. The man wears a quaint head-dress of red cloth, fringed at the edge like a cock's comb; the woman a large white cap and veil, which partly conceals her hair. This is a warm-toned picture, in which the brighter hues pass from pale rose colour through gradations of crimson up to scarlet, and find an excellent foil in the sage-green table-cloth. The draperies are most carefully studied. In the features, both of the male and female figure, may be noticed a slight protrusion of the under lip. The hands are delicate in form, and well modelled. English

visitors to the Pinakothek will remember a similar picture at the National Gallery, doubtless by the same hand, but formerly ascribed to Quentin Matsys.

139 *A Lawyer in his Office,* by Marinus van **Roymers-walen** (painted 1520-1560). Flemish School. S. II.

This is a less satisfactory example of the master than

A Money Changer and his Wife, by Marinus van Roymerswalen.

the one already described (**138**). The lawyer looks like a fat old woman, and his features are distinguished by an unpleasant grin, while the head of his client, who bends across the table towards him, emptying a money bag, verges on the grotesque, with its bird-like profile and misshapen skull. Both faces are elaborately wrinkled,

and differ considerable in size. The dresses and accessories are painted with great care: (note the legal documents, &c., lying on the table). But the work is cold and mechanical in execution, somewhat resembling a coloured print, and the scarlet cap of the clerk becomes an intrusive spot in the composition.

729 *The Virgin and Child* attended by Angels, by Peter Paul **Rubens**, 1577-1640, and Breughel. Flemish School. S. V.

In the whole range of pictorial art, perhaps nothing is less interesting than the representation of flowers artificially arranged for ornamental purposes. But in this case the floral decoration, though painted by Breughel with extraordinary care and skill, seems especially out of place. The garland which forms such a conspicuous feature in the composition, is supported by *amorini*, who hold it over a framed picture in which the Virgin and Child are represented with as much realism as the living figures outside. This quaint and fantastic embodiment of art within art involves at once a paradox and a breach of taste. The *amorini* are drawn with consummate skill, but fail in the flesh tones, which are artificial and exaggerated.

730 *Diana's Nymphs surprised by Fauns*, by Peter Paul **Rubens**, 1577-1640, and Breughel. Flemish School. S. VI.

To the left of the picture three fair huntresses, fatigued

with the chase, lie sleeping, while a faun steals towards them from behind a tree. The dead game in the foreground is painted by Breughel.

Whatever may be thought of the taste of this picture, there can be no doubt of its excellence as a chromatic scheme. The trees in the extreme distance are of some-

The Nymphs of Diana, by P. P. Rubens.

what too crude a green, but the sense of colour displayed in the group of sleeping nymphs is worthy of the best period of Venetian art. Breughel's game is a little *de trop*.

734 *The Lion Hunt*, by Peter Paul **Rubens**, 1577-1640. S. VI. Flemish School.

The subject of this picture, with its exciting incidents

and violent action, must have been one especially congenial with the painter's taste, and affords an ample field for his dexterity in the treatment of animal form. The figures are larger than life. A terrific struggle is taking place between four horsemen and a lion and lioness. One man is being dragged from his saddle by the lion,

The Lion Hunt, by Rubens.

while another is defending himself against the lioness with a dagger. Meanwhile the lion is attacked with spears by three horsemen, who manage to keep their seats, though their steads are rearing and plunging in all directions. The finest figure in the group is that of a man who lies prostrate beneath the horses' hoofs, his body half naked, half enveloped in drapery of greenish

blue. The peep of landscape seen above this fallen figure is truly admirable.

735 *The Last Judgment,* by Peter Paul **Rubens,** 1577-1640. Flemish School. S. VI.

The enormous size of this picture, which is about twenty feet high, makes it a conspicuous object in the Gallery, and no doubt admirers of Rubens will find much to praise in the inventive power and technical dexterity which it displays. To others the work will seem coarse, vulgar, and objectionable. The attitude of Christ, seated on clouds in the celestial portion of the composition, resembles that of a stage Jupiter. Of the form represented still higher, perhaps the less said the better. The only really dignified figure in the upper group is that of St. Peter, who, clad in a lemon-coloured mantle thrown over a black robe, stands behind the Virgin. The picture is divided longitudinally into two sections, the Saved being represented on the right hand of our Lord and the Condemned on the left. A more sensual group of saints was, perhaps, never painted,—fat fleshy creatures with ponderous limbs, shameless Magdalens, and angels with whom a *corps de ballet* might favourably compare. Below, stalwart athletes are struggling out of their graves under heavy tombstones, in a physical condition curiously at contrast with the deathlike pallor of a cripple in the right-hand corner. The devils and the damned are repulsive in appearance, but as a matter

of taste they may be said to have an advantage over the saints. The flesh tones are loaded as usual with red reflected lights, and where no bit of crimson drapery is at hand to justify this trick of colour, the artist does not hesitate to employ for the same purpose the lurid glare from hell. To those who are familiar with Rubens' style of art, these devices will seem obvious enough, but that such a work as this could ever have been executed with a religious purpose, or accepted as a pictorial embodiment of religious truth, is almost incredible.

737 *The Fall of the Damned*, by Peter Paul **Rubens**, 1577-1640. Flemish School. S. VI.

For horrors and revolting ugliness this scene surpasses the most material and grotesque representation of hell ever depicted in mediæval art, not even excepting Orcagna's Inferno in the Campo Santo at Pisa.

742 *The Battle of the Amazons*, by Peter Paul **Rubens**, 1577-1640. Flemish School. C. 12.

Theseus encounters Thalestris, Queen of the Amazons, on a bridge over the river Thermodon.

It is impossible to criticise such a picture as this by any ordinary standard of artistic taste. Judged by the light of nature, the gross extravagance of the whole scene is apparent at a glance. Some elements of the heroic may, indeed, lurk in this crowd of half-naked warriors, mounted on rearing horses, and engaged in

combat on a bridge where they could do little but tumble off, and the various contortions of limb which the choice of such a subject excuses, if it does not prescribe, are rendered with the painter's usual facility. But the action of the figures is vulgarly dramatic, and the picture includes details which are in direct violation

The Battle of the Amazons, by Rubens.

of decency and taste. Note, for instance, the headless body hanging over the bridge with blood pouring from the neck. This work was among those which formed the nucleus of the Düsseldorf Collection.

744 *Samson betrayed by Delilah,* by Peter Paul **Rubens,** S. VI. 1577-1640. Flemish School.

Extravagant in action and untruthful in effect. The figures, which are about half life-size, appear to have been painted under two distinct conditions of light. The group in the background, though vigorous in treatment, is but coarsely sketched; and the contrast of dark

Christ receiving the Four Penitents.

and fair flesh tones in the Samson and Delilah is pushed to the verge of exaggeration.

746 *Christ receiving the Four Penitents*, by Peter Paul **Rubens**, 1577-1640. Flemish School. S. VI.

The four penitents are King David, St. Peter, St.

Mary Magdalen, and the crucified thief. Compared with the painter's usual treatment of religious subjects, the conception of this picture is really refined.

752 *Meleager presenting to Atalanta the head of a Boar,* by Peter Paul **Rubens**, 1577-1640. Flemish School. S. VI.

A life-size group, painted with rather more refinement than Rubens usually showed in the treatment of such subjects. The figure of Meleager is well painted, but Atalanta, a corpulent and nearly nude princess, is awkwardly posed. The flesh tones are rendered with the painter's usual dexterity, but the landscape background is conventional and false in colour.

757 *The Massacre of the Innocents*, by P. Paul **Rubens**, 1577-1640. Flemish School. S. VI

A horrible subject, treated in this instance with unusual ghastliness. Technical skill in the practice of pictorial art may, indeed, have declined since the days of Rubens; but it is some consolation to think that modern taste, with all its faults, would not tolerate such a revolting conception as this, even if a painter could be found to degrade his brush with the work.

760 *Landscape,* by Peter Paul **Rubens**, 1577-1640. Flemish School. C. 12.

This is a far better example of the painter's skill in

landscape painting than 761. The figures and cattle are here studied with care, and the effect of light is admirably rendered. But the trees are again conventional in form, and the tone of their foliage false in relation to the sky.

761 *Landscape, with a Rainbow*, by Peter Paul **Rubens**, 1577-1640. Flemish School. C. 12.

In the distance, a hay harvest. In the foreground, labourers returning from work, cattle, and poultry. The chief merit of this picture consists in the clever management of light and shade, but it is false in colour and slovenly in execution. The trees are of a conventional order. The cattle are but roughly sketched, and the rainbow is a smear of paint.

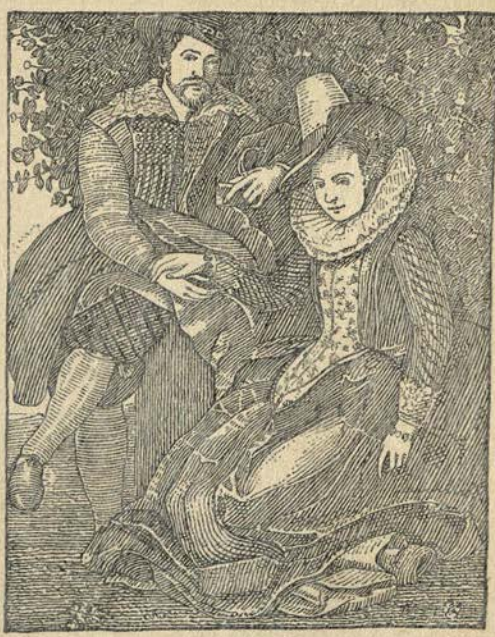
762 *St. Christopher*, by Peter Paul **Rubens**, 1577-1640. Flemish School. C. 12.

St. Christopher, who is represented as a rather coarse-looking Hercules, bears across a river the Infant Christ on his back, surrounded by impossible drapery; while the traditional hermit flashes the light of his lantern upon the group.

This is but a sketch, and by no means an attractive one.

782 *Portrait of Himself* and his Wife, by Peter Paul **Rubens,** S. VI.
1577-1640. Flemish School.

From the horrors depicted by Rubens in this Gallery it is a relief to turn to a pleasant family group, repre-



Portrait of Himself and Wife, by Rubens.

senting the painter and his first wife (Isabel Brandt) in the bloom of youth, sitting under the shade of a green arbour with jasmine and honeysuckle peeping through the foliage. The picture appears to have been painted about

1610, when Rubens was a fine manly-looking young fellow of three-and-thirty, dressed in an olive-green coat, large lace collar, and snuff-coloured stockings. He sits on the edge of a table, with his wife beside him on a stool. The features of both are lifelike and expressive, and the work generally, though distinguished by less technical skill, is in infinitely better taste than the more ambitious art with which the painter's name in later years was associated.

784 *Portraits of the Earl and Countess of Arundel*, by Peter Paul **Rubens**, 1577-1640. Flemish School. S. VI.

The countess sits in an arm-chair. Her husband stands behind her, with his dwarf and jester, Robin, drawing aside a curtain.

This group, in which the figures are somewhat larger than life, is neither so well designed nor so dexterously executed as many other examples of the painter's brush; but it is invested with a charm of colour which redeems many faults. The jester's green and gold dress, separated from Lady Arundel's black silk robe by a large white dog, which both are caressing, is a triumph of chromatic taste; while, on the right of the picture, we find the dwarf's costume of crimson and gold in juxtaposition with the earl's brown doublet, an equally admirable arrangement.

785 *Portrait of Hugo Grotius* (?), by Peter Paul **Rubens,** 1577-1640. Flemish School. C. 12

Bust-length, life-size. Dressed in a fur cloak. A finely modelled and characteristic head, painted with a facile brush. Unfortunately the surface of the paint is defaced by cracks.

787 *Portrait of Philip IV., King of Spain*, by Peter Paul **Rubens,** 1577-1640. Flemish School. S. VI.

Dressed in a black velvet mantle over a doublet with sleeves of sage green. He wears a gold chain, and his left hand rests on the hilt of his sword. It is interesting to compare the artistic qualities of this portrait with those which distinguish the work of Velasquez, who so frequently painted the same monarch. Rubens has no doubt the advantage in the vitality of his flesh tones, but in the happy faculty of investing ill-favoured features with a refined expression the Spanish painter is unrivalled.

794 *Portrait of Helen Fourment*, by Peter Paul **Rubens,** 1577-1640. Flemish School. S. VI.

Life-size, seated figure. She wears a white satin dress brocaded with gold, a black figured silk slip, and full muslin sleeves. Her throat encircled by a stiff lace collar, beneath which are a handsomely designed brooch and chain. The fair hair is thickly frizzled by art or nature. In the background is a plum-coloured curtain, which, partly drawn aside, reveals a peep of blue sky.

Helen, who was the painter's second wife, is a pretty buxom-looking blonde. The portrait is painted with marvellous dexterity and judicious management of colour.

Portrait of Helen Fourment, by Rubens.

795 *Portrait of Helen Fourment*, by Peter Paul **Rubens**, S. VI. 1577-1640. Flemish School.

Half-length, life-size. Dressed in black velvet, with white cambric cuffs, turned back at the wrist. The bodice, which displays a much *decolletée* neck, is enriched with square-set jewels; and her long fair hair

escapes from beneath a black hat of ample size, decorated with a white feather. Helen, who was the painter's second wife, is a young and pretty-looking woman, with a delicate pink and white complexion, eyes brimful of animation, and a coquettish mouth. The painting is slight but dexterous, and the shadows are remarkable for their transparency.

797 *Portrait of Helen Fourment*, by Peter Paul **Rubens**, 1577-1640. Flemish School. S. VI.

It is interesting to compare this picture with 795, another portrait of the same lady. Helen is here represented at full-length, seated in an open portico. She wears a green velvet jacket and a plum-coloured skirt, embroidered with gold, a wide-brimmed felt hat and feather. On her lap she holds her youngest son, a child of five or six years of age, who has a black cap and white feather on his head, but, in other respects, is entirely nude. In the background are a column and a curtain, with a peep of landscape in the distance. The execution of this work is careless, but effective.

545 *A Landscape, with Figures*, by Jacob van **Ruysdael**, 1625-1682. Dutch School. C. 9.

A woodland scene. The foreground is occupied by a pool of water, through which a boy is driving some

sheep. In the middle distance is a peasant hastening along a road towards a cottage in the rear. Large

Portrait of Helen Fourment and her Child.

masses of storm cloud fill the sky. The general grey tone of this picture is happily relieved by the red drapery on the walking figure. Olive and russet are harmoniously

distributed in the nearer foliage, but the more distant trees are painted in a crude unpleasant green, and the colour of the picture generally is less harmonious and satisfactory than in the following example.

546 *The Outskirts of a Wood*, by Jacob van **Ruysdael**, 1625-1682. Dutch School. C. 9.

A melancholy picture, in which we find a shattered tree leaning across a quiet stream issuing from a wood. Its gnarled trunk and peeling bark are very delicately painted, and the sense of motion caused by wind blowing through the foliage is well conveyed. The principal lights are well concentrated on a sandy bank to the right, and on the clouds, which are studied with care. A cold but not unpleasant tone of grey predominates in this work, which is very characteristic of the master.

547 *A Landscape and Waterfalls*, by Jacob van **Ruysdael**, 1625-1682. Dutch School. S. IV.

A wild and rapid torrent, issuing from a wooded and broken hill on the left, rushes downwards in three separate cascades. The principal effect of light is concentrated on the central fall, where the water, enshrouded by foam, tumbles over huge boulders. In the lower fall the rocks are retained by piles, and trunks of fir-trees swept down by the stream are seen collected by the

banks. The scene is full of motion, both in the falling water, restless foliage, and wind-driven clouds. This is a noteworthy and characteristic example of the painter.

551 *A Woodland Landscape*, by Jacob van **Ruysdael**, 1625-1682. Dutch School. C. 7.

A mountain torrent rushing through a glade overgrown with oak and beech trees, forms a cascade to the left of the picture. In the distance, to the right, are meadows with sheep. Beyond, a windmill and a church spire. Blue sky, with heavy clouds. There is but little effect of light and shade in this composition, and the general tone of the picture is a cold grey.

540 *River Scene, with Boats*, by Salomon van **Ruysdael**, 1616-1670. Dutch School. C. 6.

Fishermen spreading nets in calm water by the side of a wooded bank. A thinly-painted but effective picture, conveying in the scene represented a genuine sense of natural beauty and calm repose.

541 *River Scene, with a Ferry Boat*, by Salomon van **Ruysdael**, 1616-1670. Dutch School. C. 6.

A ferry boat, laden with peasants and cattle, crossing the water. Excellent in composition, and painted with far more truth to nature—especially as regards the

quality of its colour—than many works of this school and date, but the drawing of the tree trunk to the left of the picture is lamentably artificial.

574 *A Landscape: River Scene*, by Herman **Saftleven** (Zachtleven), 1609-1685. Dutch School. C. II.

In the middle distance a Rhenish village, with a church spire, &c., on rising ground beside a broad river, on which shipping and boats are seen. In the distance are high and rocky crags. This is a small picture, delicately executed, but with little or no aim at effect in light and shade. Its colour, rendered in tones of rich brown and bluish grey, is widely removed from nature, and is suggestive of china painting.

1406 *Portrait of a Woman*, attributed to Joachim de **Sandrart**, 1606-1688. S. XII.

Life-size, half-length. The head is powerfully painted, with olive flesh tints and grey shadows. The position of the right hand, which looks as if it had been crammed into the picture, is unfortunately awkward. But, regarded as a whole, the work is distinguished by careful modelling and transparency of colour.

1049 *The Holy Family*, by Raffaello **Santi** (Raphael), 1483-1520. Roman School. S. VIII.

A fine and interesting example of the master. The figures, which are about two-thirds the size of life, are

grouped in a pyramidal composition, and so symmetrically disposed that an isosceles triangle would just enclose them. In the open air, surrounded by a landscape, the

Holy Family, by Raffaello Santi (Raphael).

Virgin and St. Anna sit opposite each other, with the Infant Christ and the youthful St. John between them. Behind them is St. Joseph leaning on a staff. The work is in Raphael's best style, the figures all graceful in

action, the extremities carefully modelled, especially the hands, which have delicately tapered fingers. The Virgin's features present, perhaps, a too stereotyped form of comeliness, while St. Anna's open and apparently toothless mouth is unfortunate in expression, but, speaking generally, the sense of physical beauty realized is unquestionable. Consummate taste is shown in the arrangement of the draperies, which fall into perfectly natural folds without being overladen with shadow.

The principal colours used are sage-green, grey, amber, and brown, with delicately gradated crimson and blue, the latter varying considerably in tone and quality, though, at first sight, it looks like a primary hue.

The golden brown used for the herbage, though perhaps inconsistent with pure naturalism, is admirably suited as a background to the figures. The distant landscape, with its judiciously introduced towers and other buildings, is excellent, and full of atmosphere.

This picture, which bears the painter's signature, was painted by Raphael for Domenico Canigiani at Florence in 1506.

1050 *The Madonna di Tempi*, by Raffaello **Santi** (Raphael), 1483-1520. Roman School. C. 19.

Notwithstanding what it has suffered from restoration, this is a characteristic and beautiful example of the master. The figures are nearly life-size, and that of the Virgin is seen at half-length. She wears a rose-coloured robe with

full sleeves, and a peacock blue mantle lined with sage-green, a portion of which covers her head, over a muslin veil. Her fair hair, dark (downcast) eyes, high forehead, on which the eyebrows are but faintly suggested, and slightly parted lips—all belong to a type of female

Madonna and Child, by Raffaello Santi.

beauty which is identified with Raphael's ideal. The Child's head is equally attractive, and its undraped limbs are modelled with masterly skill. The flesh tones throughout are true to nature and unencumbered by superfluous shadow. That which is necessary for the draperies is soft but forcible in quality, and the high

lights are not obtrusive. The landscape background is slight, but all-sufficient for its purpose. For grace of design and charm of colour this delightful picture may take rank among the painter's happiest conceptions.[1]

The Virgin, Child, and Infant St. John, by Raffaello Santi.

1051 "*The Madonna della Tenda*," by Raffaello **Santi** C. 19. (Raphael), 1483-1520. Roman School.

The Virgin, clad in a crimson robe, turquoise blue

[1] Signor Morelli mentions that a cartoon for this picture is in the Fabre Museum at Montpellier.

mantle, and wearing a picturesque orange-coloured kerchief over her fair hair, supports with her right hand the Infant Christ in her lap, while she rests her left on the youthful St. John. In the background is an olive-green curtain, from which the picture takes its name.

This is a circular composition, presumably painted in 1516, and certainly in Raphael's later manner.[1] The figures—somewhat less than life-size, and seen at three-quarter length—are charmingly grouped. The Infant Christ is especially graceful in pose, but it is difficult to identify the blue drapery on which He lies with any portion of the Virgin's figure; probably a cushion is intended, but this is not very clear. Much of the picture is in half-tone. Grey is freely used in the flesh tints, and the lights are soft and subdued. The Virgin's features, which are seen in profile, and bounded by a brown outline, are effectively relieved against the green curtain, and the arrangement of colour throughout is excellent.

1052 *Portrait of a young Man*, by Raffaello **Santi** (Raphael), 1483-1520. Roman School. S. VIII.

Bust-length, life-size. Dressed in a lavender-grey doublet and dark blue mantle which falls from the shoulders. He wears on his head a flat black cap, from beneath which long fair curls fall round his neck. The

[1] Signor Morelli describes this picture as "a modified replica of the so-called *Madonna della Seggiola* in the Pitti Palace at Florence."

background is of sage green. Considering the great name attached to this work its appearance is somewhat disappointing. The hair is delicately painted, but the flesh tints of the cheek are heightened by a hectic flush, and the shadows cast by the nose and full sensual lips are exaggerated. It has probably been retouched in parts.[1] The portrait was once supposed to be one of Raphael himself.

1053 *St. John the Baptist in youth*, attributed (doubtfully) to Raffaello **Santi** (Raphael), 1483-1520. Roman School.[2] C. 18.

A life-size study in fresco, seen to the shoulders. The face is of an oval type, with features of an effeminate cast; the eyes downcast, and the corners of the mouth strongly accentuated; pale complexion, slightly heightened by carnation on the cheeks, and fair hair falling round the head and concealing the ears. The vestment (sketched only) is red, with a black border round the throat. Shadows grey and transparent. This work is supposed to have been executed in 1505.

1066 *The Virgin and Child, with the infant St. John and St. Elizabeth*, by Andrea del **Sarto**, 1487-1531. S. VIII.

[1] Signor Morelli says the picture has been *repainted* by a later hand.

[2] Signor Morelli is inclined to regard this work as "a modern counterfeit."

The Virgin clad in a crimson robe, and wearing a mantle of brilliant blue, holds before her the Infant Christ, whose head is turned towards the child St. John, supported by St. Elizabeth. It is interesting

The Virgin and Child with the Infant St. John and St. Elizabeth, by Andrea del Sarto.

to compare the taste and style of execution of this work with Lorenzo di Credi's Holy Family (1017) which hangs near it. Both masters belonged to the great Florentine School, and though Lorenzo di Credi

was twenty-eight when Andrea del Sarto was born, he survived him by six years. But far more than a generation seems to separate the two pictures. To the early unsophisticated grace of Lorenzo's design has succeeded a quasi-naturalistic treatment, which loses in sentiment what it has gained in facility. The outlines here are less precise, the colour more luscious, and laid on with a freer brush. But the introduction of a bright lemon-coloured sleeve between the blue mantle and crimson robe of the Virgin presents a startling contrast, which is absent from the chaste chromatic scheme of the earlier work. The kneeling Virgin is a prettier, though less saintly type of womanhood than Credi's Madonna, and her hands are far smaller. Grey is freely mixed with the flesh tones, and the whole aspect of the picture shows a departure from the early traditions of a school which had passed with wonderful rapidity through various phases, and was destined to see more.

1071 *St. Joseph* (a copy from) Andrea del **Sarto**, 1487-1531. C. 19. Florentine School.

Bust-length; life-size. Forcibly painted, with transparent shadows. The local colours of the drapery, pale blue, toned violet, warm brown, and silver grey, are well harmonized. The execution recalls something of Raphael's later manner.

The original is in the possession of Count Berchem at Munich.

214 *The Annunciation*, by Martin **Schaffner** of Ulm. S. III.
Died about 1541. German School.

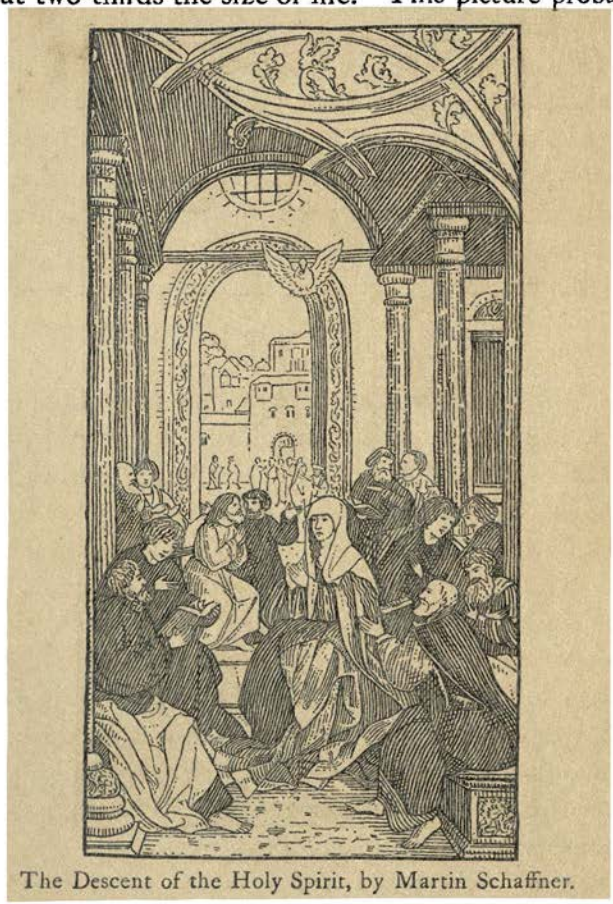
This picture is a good example, both of the artistic merits and faults of the painter whose name it bears. The female heads have some pretensions to beauty; the draperies are enriched with elaborate, and often tasteful, patterns, and the quality of colour is here and there refined. But Schaffner's work is too restless. The eye is bewildered by a multiplication of detail which, in this instance, becomes more apparent from the absence of shadow.

216 *The Descent of the Holy Spirit*, by Martin **Schaffner**. S. III.
Died about 1541. German School.

The Holy Virgin, wearing a mantle of peacock blue, with fair hair falling on her shoulders from beneath a white linen head-dress, occupies a central place in the picture. Behind her stands St. John, who rests one hand on a table, while he raises the other. To the right sits St. Peter, with clasped hands. On the left two other disciples read together from a book. Above the Virgin's head hovers the Holy Spirit, in the form of a white dove. In the middle distance are several figures grouped in pairs. In the background is a colonnade, behind which is seen a courtyard, with distant buildings, trees, &c.

Rich and chaste in colour, with light transparent shadows, but very inferior in drawing and expression. The architectural background is carefully studied, espe-

cially the marble columns of the hall. The figures are about two-thirds the size of life. This picture probably



The Descent of the Holy Spirit, by Martin Schaffner.

formed part of an altar-piece, No. 217 being the companion panel.

217 *The Death of the Virgin*, by Martin **Schaffner**. Died S. III. about 1541. German School.

Death of the Virgin, by Martin Schaffner.

In the centre of the composition the Virgin, clad in a golden olive-coloured robe and a mantle of peacock

blue, with a white head-dress which falls round her shoulders, kneels in resignation before a book of devotions, which an aged priest, also kneeling, holds before her. Immediately behind the Virgin two young and fair-haired men attend, supporting her. Several of the disciples, in attitudes of reverence, are grouped around. Under an arch, to the left, is a richly canopied bed, by the side of which kneels another figure, absorbed in prayer. Above, to the right, a vision of Christ appears, receiving the Virgin's soul borne towards Him by angels.

There is much sentiment in the conception of this scene, which is also treated with great originality. Some of the heads are painted with great refinement, especially that of the Virgin, whose features are overcast with the pallor of death, and that of the youth standing behind her, whose expression is eminently pathetic. The figures are about two-thirds life-size. No cast shadows are used in the picture: its scheme of colour throughout is chaste and harmonious.

218 *Portrait of Count Wolfgang* of Oetting, by Martin **Schaffner.** Died about 1541. German School. C. 4.

Half life-size; dressed in a black velvet gown and close-fitting cap of black and gold stripes. He holds a rosary and roll of paper in his hands, and wears a gold chain round his neck. Dark green background, enriched with a representation of hunting scenes outlined in gold.

This work, which is more remarkable for conscientious care than for any technical dexterity, is dated 1508, and bears an inscription in old German.

219 *Portrait of the Mathematician Peter Appian*, by Martin **Schaffner**. Died about 1541. German School. C. 4.

An interesting portrait, about half life-size, painted in a light key of colour, with little or no shadow, on a grey background.

The figure is seen to the elbows. He wears a tall brown cap and reddish brown coat, trimmed with fur, and holds a pair of compasses in his hand. The eyes are small, and the lips thin. There is great delicacy and refinement in the work.

431 *The Wise and Foolish Virgins*, by Godfried **Schalken**, 1643-1706. Dutch School. C. 9.

A group of stout young women—all very *decolletées*—bearing lamps, which cast a flickering light upon their forms. Beyond the realization of this effect—a dexterous trick, to which the painter owed his reputation—this picture can claim but little merit. The figures are about fifteen inches high.

1089 "*Parnassus*," by Andrea **Schiavone**, 1522?-1582. Venetian School. C. 18.

Apollo surrounded by the nine Muses and the most celebrated painters. A clever little sketch, suggestive of the

Roman School in drawing, but quite Venetian on colour. The figures are about six inches high; some of the drapery is "hatched" over with gold lines.

300 *Portrait of the Margrave Christopher of Baden,* by Hans **Schöpfer** the elder. Early 16th century. German School. C. 4.

A young man standing with his arms akimbo before a diapered green background. The figure is about two-thirds the size of life, and the head is carefully painted.

42 *A Pietà,* by a painter of the School of Cologne known as S. **Severin.** Late 15th century. C. 2.

A pathetic subject treated with but little feeling. The heads are ill-drawn and uninteresting. The draperies follow a quasi-naturalistic type of arrangement, but there are no cast shadows. The prevailing colours are crimson, sage-green, and white.

954 *A Fruit and Vegetable Stall,* by Frans **Snyders,** 1579-1657. Flemish School. S. V.

Two figures are introduced in this scene, viz., a market-woman selling figs to a man, but the picture is chiefly remarkable for its realistic representation of vegetable life.

955 *A Fruit and Game Piece,* by Frans **Snyders,** 1579-1657. Flemish School. S. V.

A large and characteristic example. It is very

dexterous in design and technical execution, though black in the shadows, and to some extent fallacious in colour; note, for instance, the artificial hue of the grapes introduced among the fruit. But the cat peering in on the right hand, and the dog coming out from under the

Game Piece, by Snyders.

table, are admirably painted and true to nature. So are other portions of the work, taken separately. The picture suffers as a whole, like many other works of this class, from the ambitious scale on which it is painted.

958 *The Boar Hunt*, by Frans **Snyders**, 1579-1657. S. VII. Flemish School.

One of the coarse and disgusting sporting scenes to which this able painter too frequently devoted his brush —a pictorial record of animal torture, dead dogs and ignoble bloodshed.

Sodoma. (See **Bazzi**.)

Spagnoletto. (See **Ribera**.)

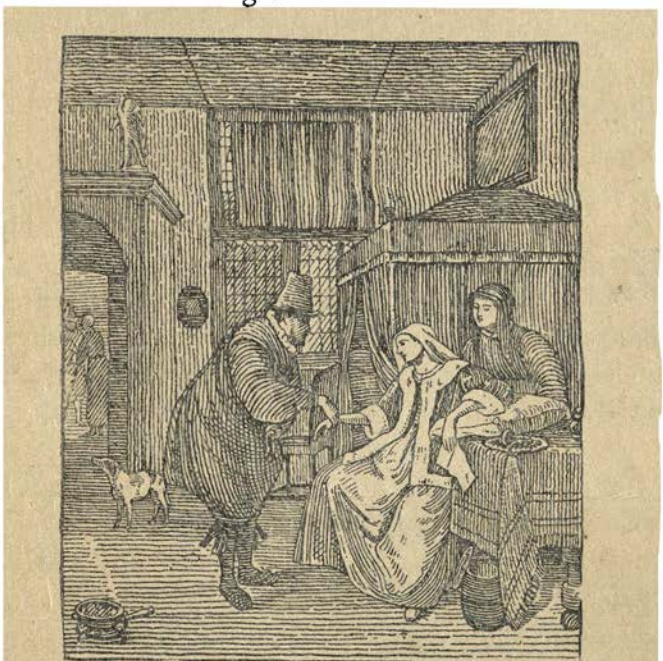
391 *Peasants gambling*, by Jan **Steen**, 1626-1679. Dutch School. C. 10.

A pot-house brawl. Gloomy and false in effect of light. The figures, hideous to the verge of caricature, are nevertheless invested with a certain vitality of action, which constitutes the sole merit of the picture.

392 *A Doctor and his Patient*, by Jan **Steen**, 1626-1689. Dutch School. C. 9.

A physician is feeling the pulse of a sick woman. This is a pleasant and notable exception to the usual character of this painter's works. There is no element of coarseness, whether in the subject or execution of the picture. As a scheme of colour, it is excellent save in one particular, viz., the skirt of the woman's dress, which is not only out of key, but so feebly handled as to suggest a suspicion of re-painting. The rest is harmonious and delicate in finish. Note the tasteful blending of sage greens and browns in the background, and the careful

rendering of the Persian rug on the table. The attitude of the physician is unconventional and lifelike, and his patient really looks like an invalid. The figures are about twelve inches high.



The Physician and Patient, by Jan Steen.

188 *Portrait of the Patrician Conrad Rehlingen* of Hainhofen, near Augsburg, by Bernhard **Strigel**, 1461-1528? German School. S. III.

A life-size figure, dressed in a black gown trimmed with fur. A crimson damask screen or curtain forms

the background, beyond which is seen, under a twilight effect, a garden planted with trees. This is a dignified portrait, the excellence of which is marred by what appears to be the recent addition, or at least the re-painting, of a cast shadow in the curtain behind, introduced no doubt with the object of securing bolder relief for the figure. Unfortunately it has a contrary result.

The picture is dated 1517.

189 *The Children of Conrad Rehlingen*, by Bernhard **Strigel**, 1461-1528? German School. S. III.

A life-size group of eight children, all fair-haired, and standing beside each other. The boys, dressed in green tunics and white stockings, are armed with daggers. The girls wear long grey gowns, hair *en queue*, and carry rosaries. The figures are rigidly formal, not to say stiff, in attitude; but the heads are painted with a strong sense of character and individuality. Through an open window behind is seen a landscape, above which is introduced an inferior representation of the Virgin and Child surrounded by cherubim. This portrait, like the preceding one, bears the date 1517.

190 *Portrait of a Man*,[1] by Bernhard **Strigel**, 1461-1528? German School. C. 4.

Bust-length, three-quarter life-size. He wears a

[1] Described in the official catalogue as "Herr Haller."

black cap on his head, which is surrounded by long straight hair, and holds a coral rosary in his right hand. Warm and delicate flesh tones, worked with soft grey shadows. In the background is an open window, through which a landscape is seen. An interesting portrait, inscribed as "unknown" on the frame.

191 *Portrait of the Emperor Maximilian I.*, by Bernhard **Strigel**, 1461-1528? German School. C. 5.

Life-size, clad in armour, and a green velvet robe, the border of which is richly embroidered. He wears a crown on his head, and bears a sceptre in his right hand. The armour and drapery are carefully studied, but the emperor's features are rudely painted, and out of drawing.

192 *Portrait of a Young Man.* School of Bernhard **Strigel**, 1461-1528? C. 5.

Dressed in a slashed doublet of red cloth, open at the chest, with finely plaited muslin beneath; a black mantle, and a broad-brimmed scarlet hat, somewhat resembling a cardinal's, without the cords and tassels. The features are of a somewhat Jewish type, with small eyes and full lips; the complexion blonde, and the hair short and curly. He holds a letter in his hand. This portrait was once erroneously ascribed to the younger Holbein. It is a noteworthy work.

1359 *A Bishop in the act of benediction,* by Pierre **Subleyras,** 1699-1749. French School. C. 21.

A bishop seated on a throne blesses a king who, clad in a semi-classic costume, kneels before him, having first laid his crown and sceptre at the bishop's feet. The figures are graceful in action and their features expressive of character; the drawing is refined and the colours are well associated. On the whole this is an attractive little picture—probably a study for some larger work.

1360 *A Dead Child raised to Life by St. Norbert,* by Pierre **Subleyras,** 1699-1749. French School. C. 21.

A small but clever sketch, representing a group of white-robed monks standing at the entrance of a house. One of them (St. Norbert) bends over the body of a child which lies on the doorstep. To the left of the foreground a peasant is kneeling, while another, holding a basket, stands on the right. The expression of these figures is ingeniously contrasted. One looks on with idle curiosity, the other with awe and astonishment at the miracle. The chromatic scheme of this little picture may be described in the vocabulary of modern art as an arrangement in white and grey. There is scarcely any other colour.

1330 *Christ in the House of Martha,* by Eustache **le Sueur,** 1617-1655. French School. S. XII.

Commonplace in design and execution, and positively

vile in colour. Note the juxtaposition of scarlet, Manchester blue, and orange in the draperies.

390 *Interior of a Farm-house*, by Michael **Sweerts.** 17th century. Dutch School. S. IV.

This picture is more remarkable for tone and clever management of greys than for any charm of colour. The rustic figures (about one-third life-size) are posed in easy and natural attitudes, but the man drinking on a bench in front of the fireplace looks like an idiot.

902 *Tavern Scene*, by David **Teniers** the younger, 1610-1690. Flemish School. C. 15.

The interior of an inn, with boors and rustics seated at tables drinking and gambling. A peasant looks in at the window. This is far less coarse in treatment than many similar scenes from the same brush. The figures in the foreground (about nine inches high) are as ugly in feature as usual, but the heads are characteristic, and the gambling group is full of vitality. With all its technical mannerisms of execution, the work is successful in colour, and the grey tone of the interior makes an admirable background.

903 *A Village Carousal*, by David **Teniers** the younger, 1610-1690. Flemish School. C. 15.

A group of coarse and vulgar clowns, whose features and expression verge on caricature. The best figures

are those of the man in the black coat who stands with his hands behind him to the left of the foreground, and the fiddler, whose form is illumined with almost photographic accuracy.

925 *St. Luke's Fair at Florence*, by David **Teniers** (the younger), 1610-1690. Flemish School. S. V.

This is a large picture measuring about twelve feet by eight feet. It is crowded with figures in every variety of attitude, those in the foreground being about thirteen inches high. The scene is full of life, and includes among its details, tents, stalls, carriages, carts and horses, farmers, friars, gentry, peasants, cavaliers, cheap-jacks, and cattle. As the representation of an Italian festival two hundred years ago, it possesses a certain local interest, but as a work of art it presents little that is attractive or picturesque, and one feels that a canvas of more moderate size would have better served the purpose. In the distance is seen the Church of Sta. Maria della Impruneta—an ugly building—into which a congregation streams.

388 *A Trumpeter delivering a Letter*, by Gerard **Terborch**, 1613?-1681. Dutch School. C. 9.

The subject of this picture is somewhat obscure, and the official catalogue fails to explain it satisfactorily. The so-called trumpeter is handing the letter in a very mechanical way, without looking at the lady for whom

it is brought. He wears a quaint costume, in which the insignia of his calling are conspicuous features. His leather boots, with long square-ended toes, red heels, and

The Love Letter, by Terborch.

tops as big as dairy pans falling round his ankles, must have been about as uncomfortable things to wear as can well be imagined. The figures are about twelve inches high; the lady's white satin and fur-trimmed

jacket are admirably painted. A shroud of grey gloom —in which the foggy outline of a bed is just visible— envelops the background of this picture.

Tintoret. (See **Robusti.**)

1080 *The Virgin and Dead Christ attended by Saints*, by Benvenuto **Tisio** (Garofalo), 1481-1559. Ferrarese School. S. VIII.

The body of our Lord is supported by the Virgin, assisted by St. John. Behind is the weeping Magdalen. To the right is St. Francis, displaying the stigmata, and St. Jerome, who wears a scarlet cope over his Franciscan habit. Near him, on the ground, is a cardinal's scarlet hat. To the right kneels St. Auguſtine, with a long white beard, wearing his mitre, and a cope of gold brocade. Behind is St. Monica. Landscape background.

It is curious and interesting to compare this picture with 1009, in which the same subject is treated by Filippino Lippi. There is, perhaps, not more than half a century between the dates of the two pictures, but the difference between them suggests a much wider interval of time. The old archaic style of painting is here entirely abandoned, and is succeeded by one of realistic aim. After making due allowance for the characteristic peculiarities of each school, it is impossible to resist the conviction that the noblest qualities of religious art were

lost at the close of the 15th century. The intended naturalism of this work partakes too much of a dramatic character. The whole group looks like a tableau. A certain beauty of form is no doubt realized in the figure of the dead Christ, but St. John's grief is that of an actor, and even St. Augustine gesticulates. The sentiment of the scene is artificial, the shadows forced, and the colours ill-associated.

1081 *The Virgin and Child with Saints*, by Benvenuto **Tisio** (Garofalo), 1481-1559. Ferrarese School. C. 18.

In the centre of the composition the Virgin, clad in a scarlet robe and green mantle lined with greyish mauve, sits, holding the Infant Christ on her knees, surrounded by a landscape. To the right St. John the Baptist, who wears a dull crimson pallium over a leathern tunic, stands, bearing the Agnus Dei and an emblematical cross. On the left St. Michael, whose armour is overlaid with drapery of a violent green colour, kneels on the prostrate form of Satan, with an upraised sword. Mountainous background, with trees and buildings in the distance.

This is by no means a satisfactory specimen of the master. The Virgin's eyes are preternaturally large, and her expression wears an unmeaning simper. The picture has probably suffered from repainting. In its present state it is false in tone and unpleasant in colour.

1082 *The Virgin and Child*, by Benvenuto **Tisio** (Garofalo), 1481-1559. Ferrarese School. C. 18.

The Madonna, whose fair hair is partly concealed by a silk scarf which covers the back of her head, is clad in the traditional crimson robe, but wears over it a green mantle lined with grey. The face is devoid of expression, and the Child's limbs are remarkably clumsy. A landscape forms the background to the group, which is about two-thirds the size of life. It is unfortunate that these, the only authentic examples of Garofalo in the Gallery, should so inadequately represent his skill.

Titian. (See **Vecelli.**)

1125 *Portrait of Himself*, by Francesco **Torbido** (il Moro), 1486-1546. Venetian School. S. IX.

Bust-length, rather larger than life. The painter is represented as a young man of a somewhat effeminate type of countenance, with bushy fair hair which falls round his neck. He wears a rich brown doublet, with a cap of the same colour, and holds a rose in his hand. There is considerable merit in this portrait, which is painted in a light brown key of colour, with soft shadows.

The picture is signed and dated 1516.

1197 *Hercules and Omphale.*

1198 *Hercules slaying his Children;* by Alessandro **Turchi** (l'Orbetto), 1582-1648. Roman School. S. X.

Two large life-size groups of the academical kind, grossly exaggerated in chiaroscuro, but revealing in their design careful study of the human figure, great skill in draughtsmanship and technical dexterity, combined with a sense of colour which is unfortunately rendered useless

Portrait of Himself, by Il Moro.

by the exceptional and artificial conditions of light under which the work is painted.

Turchi is said to have attempted to combine the Venetian system of colour with the Roman School of composition. These pictures bear evidence of some

such attempt, and that his taste was sensibly influenced by studying the works of Michael Angelo.

48 *St. Bartholomew*, by an **Unknown** painter of the late 15th or early 16th century. School of Cologne. S. II.

A clumsy figure with plain features and a foolish expressionless face. On the right is St. Agnes reading from a breviary; on the left, St. Cecilia playing on a hand-organ held by an angel. The figures stand before a leather curtain elaborately embossed in red and gold diaper. Above, along the upper edge of the picture, is an ornamental border of plant stalks and leaves shaded so as to resemble wrought metal work. The figures are about half the size of life, and show a certain decline in purity of pictorial taste. The *rent* finger of St. Agnes's glove may perhaps have an emblematical significance. The pink lining of her blue robe in juxtaposition with pale bronze drapery is a very unpleasant contrast.

49 *St. Christina and St. James the Less*, by an **Unknown** painter of the 15th century. School of Cologne. S. II.

In this picture, as well as in 48 and 50, described below, will be noticed defects which distinguish it emphatically from the work both of Van der Weyden and Van der Goes. The faces are ill-favoured and the woman's features wear a silly, simpering expression. The patterns of the dresses are elaborately rendered, but the draperies generally are clumsy in fold and the colours ill-

associated; note, for instance, the blue and pink brown in close proximity.

50 *St. John the Evangelist and St. Margaret,* with the Dragon at their feet, by an **Unknown** painter of the early 16th century. School of Cologne. S. II.

How far this work may have suffered at the hands of the restorer it is difficult to say. At present the flesh tints are false in colour and texture, the draperies cumbrous, complex, and ill-arranged. The Dragon is a vulgar monster, reminding one of some demon in a pantomime. The ornamental border which appears in the upper part of this picture is identical with that introduced in No. 49. Probably both formed the side wings to No. 48.

55 *The Death of the Virgin,* by an **Unknown** painter. Early 16th century. School of Cologne. S. II.

The disciples, whose figures are seen at half-length, surround the bed of the dying Virgin, which is draped with hangings of brilliant crimson. St. John receives a taper from her hand. The two SS. James bear the holy water on one side, while St. Peter kneeling on the other holds a cross and aspergil.

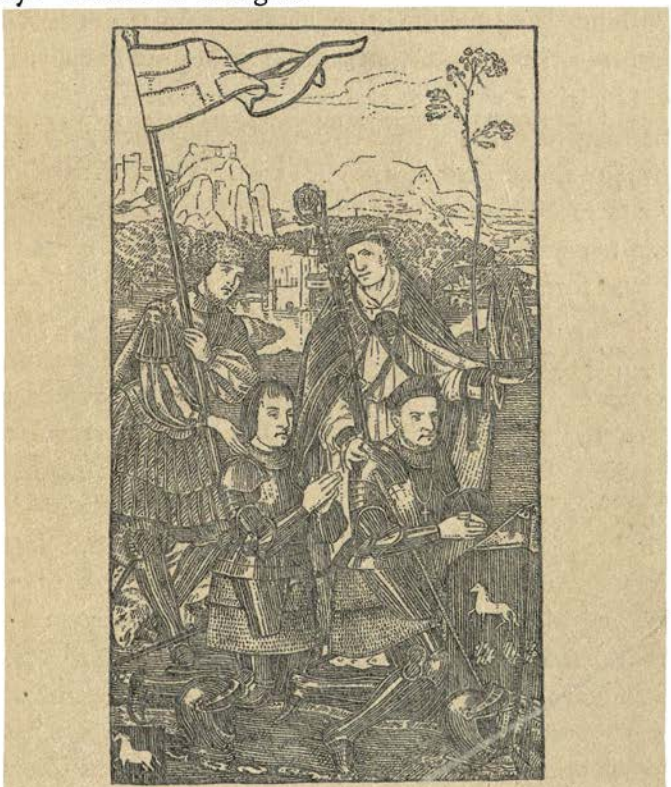
This work, which is distinguished by great finish and elaboration of detail, probably owes its garishness of

colour to a modern brush. The most interesting head in the picture is that of the Virgin, whose features, overcast with the pallor of death, are eminently pathetic without being painful in expression. In the rest of the group, despite the physical evidence of grief conveyed by

The Death of the Virgin, by a Master of Cologne.

dolorous gestures and rolling tears, little sentiment is realized. The draperies are textureless, and needlessly complex in fold ; the lights and shades more accentuated than might be expected in work of this period. The figures are about one-third the size of life.

56 *St. George and St. Nicasius* (with portraits of the donors), by an **Unknown** painter of the early 16th century. School of Cologne. S. II.



St. George and St. Nicasius, by an unknown Master of the Cologne School.

In the foreground kneel two knights clad in black armour (probably the donors of the picture). Behind

them stands the martyred St. Nicasius in episcopal vestments, with the upper half of his head sawn off. St. George wears a quaintly-shaped red cap, somewhat resembling a sea anemone. At his feet is a sheepish-looking dragon. In the background is a beautiful landscape with a river winding through pasture land, a fortified mansion or castle on an island, beyond which are trees, meadows, and distant hills. The figures are about half life-size. This picture and No. 57 form the side wings in a triptych, of which 55 is the central compartment. It was formerly in the Church of St. Mary at Cologne.

57 *St. Christina and St. Gudule,* by an **Unknown** painter of the early 16th century. School of the Lower Rhine. S. II.

In the foreground kneel two female figures of the families of Merle and Hardenrath. Behind them stand St. Christina with the millstone and St. Gudule holding a lighted lamp—emblems of their martyrdom. In the distance is a carefully detailed landscape with trees, a river or lake, and buildings at the water's edge. In the right hand corner of the picture armorial bearings are introduced. The panel on which this subject is painted forms part of an altar-piece, No. 56 being the companion wing.

96 *Portrait of an Old Woman* (?), by an **Unknown** painter of the 16th century. School of the Lower Rhine. C. 2.

A roughly painted but clever study of a later date than other pictures in the room. It is now described

St. Christina and St. Gudule, by an unknown painter of the School of Cologne.

as "unknown," but was formerly attributed to Aldegrever. The flesh tones are rendered with great fidelity to nature. Dark background.

124 *The Legend of St. Anthony and St. Paul*, by an **Unknown** painter of the 15th century. Flemish School. C. 1.

In the centre of this curious picture, which is of a long and horizontal form, St. Anthony and St. Paul the hermit sit facing each other, but separated by a fountain of water, which flows into a trough below. In the middle distance, and beyond, are represented various incidents in the lives of these saints, among which may be noticed St. Anthony borne through the air by demons. The landscape background includes a distant view of wooded hills, buildings, and a river, with vessels afloat. In the sky above, and on a small scale, is introduced a crowned figure representing the Almighty bearing a sceptre in His hand. This work derives its chief interest from the romantic and legendary character of the subject. The principal figures (about one-third the size of life), are constrained in action, and display but little technical merit. The landscape is far better in execution, and bears evidence of having been to some extent studied from nature.

166 *Portrait of a Merchant*, by an **Unknown** painter of the 16th century. Flemish School. C. 2.

This picture, formerly ascribed to Garofalo, is of considerable merit. The figure is about half life-size, clad in a dark-coloured doublet, open at the chest, and a figured cloth mantle trimmed with fur. His hair is auburn, and partly concealed by a black cap. The

features are strongly defined; the flesh tones realistic, and worked with grey, transparent shadows.

975 *A Fruit and Flower Piece*, by an **Unknown** painter of the 17th century. Flemish School. C. 14.

A glass vase with roses and tulips tastefully arranged. Behind it a high dessert vase of gold, filled with purple and white grapes. In front lie a number of dead gold-finches and other small birds.

978 *The Madonna*, by an **Unknown** painter of the 13th century. Florentine School. C. 17.

Painted on a scale larger than life and very archaic in treatment. The Virgin is draped in a dark blue robe, and holds a closed volume in her hands, which are crossed on her breast. The features are rudely modelled and formal: a long thin nose, almond-shaped eyes, and abnormally small mouth. The style of the work generally recalls the characteristics of Byzantine art.

979 A picture in three compartments containing the following subjects:— C. 17.

The Virgin and Child enthroned,
Christ washing His Disciple's Feet,
The Last Judgment,
} by an **Unknown** painter of the 14th century. School of Cimabue.

980 A picture in three compartments (companion to 979):— C. 17.
The Crucifixion: with Saints.
The Flagellation and Passage to Calvary.
St. Francis receiving the Stigmata,
by an **Unknown** painter of the 14th century. School of Cimabue.

Two very early works reminiscent of Byzantine art. The figures vary in size from four to six inches high. The drawing is of course archaic, and the features are rudely indicated, but there is nevertheless an attempt to suggest character. Observe the clenched fist of the mendicant who follows Christ in 980. The shading is barbarous and unmethodical, but patterns are introduced in some of the robes. It is remarkable that no pure blue is used in the painting. The nearest approach to it is the colour of the vessel in which the disciple's feet are being washed (979). This is turquoise—nearer green than blue in colour. Yellow, violet, and puce are also absent. But we find scarlet, pale crimson, and dark bottle-green. The background is of gold lacquer enriched with a pattern composed of scroll and ribbon-like ornaments geometrically arranged, conventional representations of birds being introduced here and there, and the interstices filled in with "cross-hatched" lines.

998 *The Father Eternal in glory*, by an **Unknown** painter C. 17.
of the 15th century. Florentine School.[1]

[1] Signor Morelli agrees with Messrs. Crowe and Cavalcaselle in

A lunette-shaped composition. The figure representing the Almighty is seen at half-length, extending His arms in benediction, and surrounded by a choir of angels with variegated wings, and fair or auburn hair. The principal figure is painted on a scale of about one-fourth life-size. All the heads are encircled by nimbuses. The colours used for draperies include rose-pink, ultramarine, olive, sage, and Prussian greens, violet, grey, brown, and bronze.

The design is finely conceived and full of saintly grace, but unfortunately the picture bears evidence of retouching.

(?) *The Last Judgment,* by an **Unknown** painter of the 15th century. Flemish School.[1]

A lunette-shaped composition, in the centre of which the Saviour is represented in a vesica-shaped glory, resting His feet on an orb. Below kneels a female saint draped in a dark green robe. On the other side is a male saint, clad in an olive-brown dress. To the left of the group angels are seen summoning the righteous souls to resurrection. To the right, Satan, personified by a hideous red and green monster, is lowering a body into a grave with a rope. Around are seraphim blowing trumpets, and on a twisted label above is inscribed in

believing this picture to be a copy from Fra Angelico by a later hand.

[1] These pictures appear to be omitted in the tabulated list appended to the new official catalogue.

Latin the Divine decree on saints and sinners. The principal figures are about half life-size. Gold background, diapered with incised pattern. This work, though archaic in treatment, shows a judicious sense of colour. The painted arch which encloses the design would seem to be of later date than the rest.

(?) *Our Lady of Mercies*, by an **Unknown** painter of the 15th century. School of the Lower Rhine.[1]

The Virgin, clad in a robe of gold tissue, embroidered with a crimson diaper, and wearing a peacock-blue mantle upheld on either side by an angel, stands on a chequered marble pavement, surrounded by kings, popes, bishops, saints, and martyrs, who, represented on a much smaller scale than the Virgin herself, kneel round her for protection.

This picture is interesting chiefly from its deep mystical significance, but in other respects it presents but little that is attractive. The treatment of the Virgin's features is commonplace and poor; the hands are ignorantly modelled and the kneeling figures are grotesque in expression. The background is of gold, diapered with an incised pattern.

936 *A Landscape*, by Louis de **Vadder**, 1560-1623. C. 16. Flemish School.

[1] These pictures appear to be omitted in the tabulated list appended to the new official catalogue.

A morning effect in hilly and wooded country. In the middle distance a village lies in a valley. This is a rough and swiftly-painted, but powerful sketch, in which may be recognized a far greater sense of truth and appreciation of natural colour than most Dutch and Flemish landscapes exhibit.

Van de Velde. (See **Velde.**)

Vandyck. (See **Dyck.**)

1034 *The Vision of St. Bernard,* by Pietro **Vanucci** (Perugino), 1446-1524. Umbrian School. S. VIII.

To the right of the picture sits St. Bernard wearing the white robes of his order. He raises his hands with a reverential gesture as he regards the Virgin, who approaches from the left, clad in a deep crimson dress and blue mantle, the folds of which she holds with one hand, while she points with the other to a book. Her head is covered with a puce-coloured kerchief. Behind the Virgin stand two angels — one draped in a robe of reddish amber, and the other in green and grey. Behind St. Bernard are St. Bartholomew and St. John the Evangelist.

This picture is painted in a more sombre key than Perugino usually adopted. The figures, which are about two-thirds the size of life, are grouped under a vaulted arcade, the upper portion of which is in deep shadow. This gives great value to the calm evening light diffused

over a serene and beautiful bit of landscape seen through an open window. The scheme of colour is rich but subdued, and the flesh tints dark in tone. Great grace is noticeable in the design and action of the figures, and a quiet devotional feeling pervades the whole work.

The Virgin appearing to St. Bernard, by Perugino.

The surface of the paint is unfortunately spotted and damaged in parts.

1035 *The Virgin and Child with Saints*, by Pietro **Vanucci** (Perugino), 1446-1524. Umbrian School. S. VIII.

Before a background of hilly landscape, delicately indicated by broad tones of blue and green, and a serene Italian sky, the Virgin stands in adoration of the In-

Virgin and Child with Saints, by Vanucci (Perugino).

fant Christ, who lies on a cushion at her feet. On either side of her, in attitudes of deep reverence, are St. John, whose hands are crossed on his breast, and St. Nicholas, wearing his mitre and bearing a closed volume

and a crozier. These figures are all of life-size and grandly designed. It would be difficult to say which of the three heads is the finest in conception. Each possesses a character and beauty of its own. St. John's features wear an expression of dreamy spiritualism, St. Nicholas one of earnest thought, while the Virgin's countenance is a model of purity and feminine grace. In the Infant Christ are united a childish dignity and loveliness, which if they have no actual foundation in nature, approach the highest ideal of which the painter's art is capable.

The draperies are arranged tastefully, but after a somewhat conventional fashion, and it is curious to note that some of the principal folds in the Virgin's robes are repeated in those of St. Nicholas. The colour throughout is delicate and charming, the blues and greens combining well, and the white mitre of St. Nicholas claiming its proper value in the chromatic scheme. The hues of St. John's mantle, in which amber and puce blend, are too subtle for description. This picture is one of the gems of the Gallery.

1036 *The Virgin and Child*, by Pietro **Vanucci** (Perugino), 1446-1524. Umbrian School.[1] S. VIII

A very refined and attractive picture. The Virgin, whose figure is somewhat less than life-size, clad in a

[1] Signor Morelli agrees with Messrs. Crowe and Cavalcaselle in ascribing this picture to Perugino.

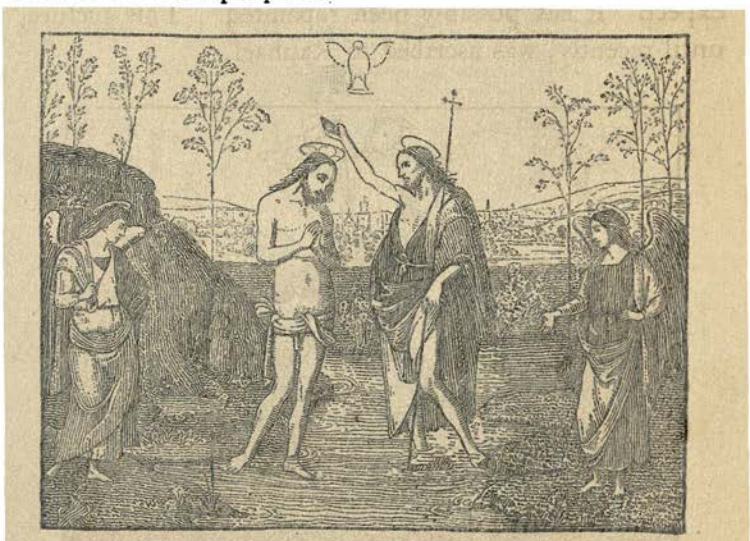
robe of gradated crimson and blue mantle, is posed with grace and dignity. Her face is of an oval form, tenderly modelled, with little or no shadows. The dreamy eyes, drooping eyelids, high forehead, delicately drawn nose and lips, all belong to a type of female

The Virgin and Child, by P. Vanucci (Perugino).

beauty which charms by simplicity rather than character, and which Perugino reproduced with unwavering consistency. Even the small hands and tapered fingers are reminiscent of his manner. The figure of the Child is carefully painted, and its dainty bearing is in strict accordance with the peculiarities of a school which

unites a certain element of affectation with all ideal conceptions of the beautiful.

The landscape background is slight in execution, but sufficient for its purpose.



The Baptism of Christ.

1037 *The Baptism*, by Pietro **Vanucci** (Perugino), 1446-1524. Umbrian School. C. 19.

The figures, which stand about seven inches high, are posed with that affected grace which pertains to this phase of Umbrian art. The shadows incline to warmth; the modelling is defective in parts; the colour excellent throughout, excepting only the distant landscape, where the green is crude and unpleasant. Evidences of re-

touching—not to say more—are apparent here and there. The grey dove which, symbolizing the presence of the Holy Spirit, hovers overhead, is singularly at variance with the character of work which one might expect. It has possibly been repainted. This picture, until recently, was ascribed to Raphael.

The Resurrection.

1038 *The Resurrection*, by Pietro **Vanucci** (Perugino), C. 19. 1446-1524. Umbrian School.

The companion picture to **1037**, executed with great refinement and finish, and in a good state of preservation. The centre of the composition is occupied by the figure of our Lord, who stands on the nearer edge of an open sepulchre, which is accurately foreshortened. The

upper portion of His body is nude; the lower enveloped in crimson drapery. To the right and left of the tomb soldiers are sleeping in a sitting posture, while a third, who has started up in alarm, is seen at a little distance. In the background are trees, a garden, and the outskirts of a town with towers, &c. Beyond this is a range of hills, painted conventionally in a beautiful turquoise colour, which passes from blue to green with exquisite gradations. The foreground is dark, and a hillock which rises on the left hand partly conceals the town from view. This is a charming little work, full of excellent qualities both in design and execution. Observe the tasteful introduction of herbage at the base of the tomb, relieving the severity of its outline.

Vecchio, Palma. (See **Palma.**)

1109 *The Virgin and Child with the infant St. John,* by Tiziano **Vecelli** (Titian), 1477-1576. Venetian School.[1] S. IX.

A small but characteristic example, excellent in the quality of its colour, which is rich and mellow. The head of the figure to the right (the Donor?) is thrown into such deep shadow as to be almost merged in the background.

[1] Signor Morelli, while admiring the colour of this work, seems to doubt its authenticity.

1110 *Vanity* (*an allegorical Figure*), by Tiziano **Vecellio** (Titian), 1477-1576. Venetian School. S. IX.

Vanity is personified by the half-length figure of a beautiful woman whose fair hair is dexterously rendered in two shades of gold and auburn. She wears a dress of exquisitely toned bronze-green, which the edge of a white

The Virgin and Child with St. John and the Donor.

camicetta separates from the bare neck and shoulder above. Her left hand emerging from a full linen sleeve rests on an oval mirror enclosed in an octagonal frame. In the mirror are reflected articles of jewellery, and at a distance the form of an old woman holding a distaff. The whole is relieved by a dark background.

This is a charming example of Venetian art. Com-

pared with pictures of a similar class by Titian, it presents a smoother and more even style of execution.[1] The pale coral of the lips is more delicate and the features more refined than in the Venus (1116).

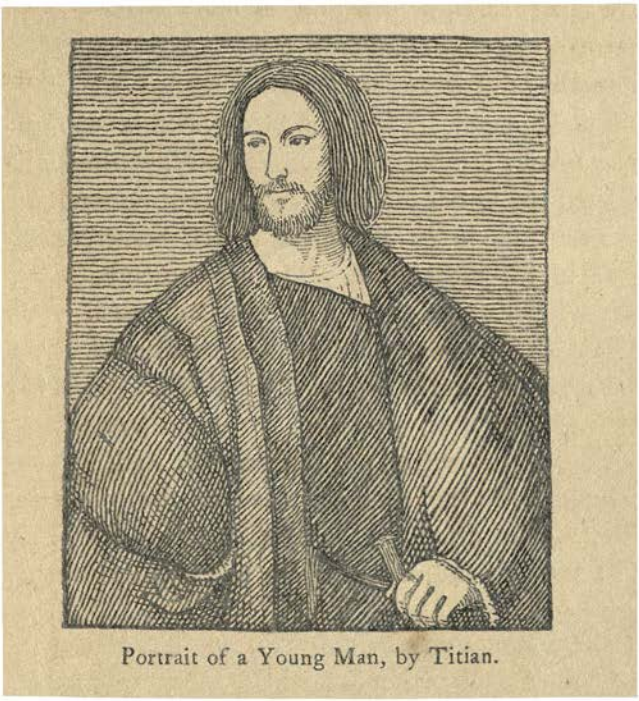
In the large brown, thoughtful eyes, straight Grecian

Vanity, by Tiziano Vecellio.

nose, clean cut chin, and proportions of the face generally, may be recognized that type of female beauty

[1] This picture, which has been ascribed to various masters, is believed by Signor Morelli to be an early work of Titian.

which a well-known English painter of the last generation admired, and not unsuccessfully essayed to imitate.



Portrait of a Young Man, by Titian.

1111 *Portrait of a Man*, by Tiziano **Vecellio** (Titian), 1477-1576. Venetian School. S. IX.

Half-length, life-size. A dark-eyed man, dressed in a black doublet and fur collar, the coat open at the chest, disclosing a plaited *camicetta*. The hair of the head is long and copious, the beard short and trimmed. The shadows are deep, and incline to opacity. Dark

background. This is a fine portrait, solidly painted on a canvas of coarse texture.

1112 *Portrait of the Emperor Charles V.*, by Tiziano **Vecellio** (Titian), 1477-1576. Venetian School. S. IX.

The Emperor, dressed in black, with a cap of the same colour, and wearing a cloak heavily trimmed with fur, and the Order of the Golden Fleece suspended from his neck, sits in an arm-chair of red velvet, holding a glove in his right hand. He is represented as a plain man, with a short square-cut grizzled beard. Behind, to the left, is a curtain embroidered with gold. The rest of the background is occupied by a hastily-sketched but effective landscape, separated from the scarlet-carpeted floor by a balustrade. The portrait itself is coarsely executed, with no attempt towards the rendering of texture in the draperies. It bears the painter's signature, and the date 1548, when Titian was at Augsburg.

1113 *The Madonna and Child*, by Tiziano **Vecellio** (Titian), 1477-1576. Venetian School.[1] S. IX.

A life-size group, very gracefully composed. The Virgin, seated on a stone bench in a porch, holds the Infant Christ, who is playfully struggling on her lap. She is clad in a pale crimson robe, its tone and texture admirably manipulated, and a mantle, the colour of

[1] Signor Morelli regards this as a School picture, finished by Titian himself.

which passes by subtle gradations from blue to greenish grey. On her head is a yellow muslin kerchief, and in place of a nimbus we find a floating star. Though the Child is nude, His form is defined and separated from the Virgin's dress by thin white drapery.

The landscape is bathed in evening light, under which effect the shadows are forcible, with a slight tendency to be opaque, except in the flesh tints. The chromatic harmony of the picture is excellent throughout.

1114 *Christ crowned with Thorns*, by Tiziano **Vecellio** (Titian), 1477-1576. Venetian School. S. IX.

This roughly executed life-size study, which bears a close resemblance to the well-known picture in the Louvre, is apparently one of Titian's later productions, painted at an advanced age, and showing great decline of power. But even in this work, revealing as it does, technical slovenliness and deterioration of taste in the treatment of this painful subject, we may trace the surviving instincts of a great colourist.

1116 *Venus initiating a young Bacchante*, attributed to Tiziano **Vecellio** (Titian), 1477-1576. Venetian School. S. IX.

This is a life-size group displaying fine chromatic qualities. Note the exquisite sense of colour expressed in the silver dish full of fruit held up by a satyr against the bright Italian sky. That perfect harmony is not secured is probably due to the depth of tone in the green drapery

round the form of Venus, and the dazzling whiteness of her flesh, apposed as it is to the dark-skinned Bacchus, a youthful figure, who stands behind. Venus herself is a sensuous-looking beauty, whose lips are far too red for due relation to her complexion in its present state, but possibly the carnations have flown in parts. The

Venus and the Bacchante, by Tiziano Vecellio (Titian).

Bacchante, with her retreating forehead, presents no very attractive type of womanhood. The lovely blue sky, with at least three distinct shades of colour in it, forms an excellent background to the figures, which are admirably modelled. The surface of the thick impasto is unfortunately much defaced by cracks, which a recent coat of varnish does not conceal.

1117 *The Virgin and Child with Saints*, by Francesco **Vecellio**, 1480-1559. Venetian School.[1] S. IX.

The Virgin is clad in an orange-brown robe, with a greenish-blue mantle falling over her knees. In her lap the Infant Christ lies on a white napkin; one of the Child's feet is held by St. Anthony, who, wearing a friar's dress, kneels beside her. On the other side, St. Francis bends reverently over the Child in adoration, and behind him stands St. Jerome. This picture has been ascribed by some authorities to Bonifazio. That it is by a Venetian master the refined and exquisite scheme of colour bears ample testimony. The heads are all finely conceived, but the Child is little more than a sketch, and the action of St. Anthony's right arm seems defective. The olive-green foliage relieved against the blue sky is harmonious and beautiful in effect. The draperies are indifferently studied, and are wanting in precision. The figures are about half the size of life.

1292 *Portrait of Himself*, by Don Diego de Silva y **Velasquez**, 1599-1660. School of Seville. S. XI.

A coarse but vigorously painted head, with mass of thick bushy hair falling down on each side of the face; picturesque, rather than handsome features, almond-shaped eyes, and firmly-set sensuous lips. The man

[1] Signor Morelli considers this as an atelier-work in which Titian may have had a hand.

wears a black doublet, buttoned up to the throat, which is encircled by a stiff collar stretching round it like a plate. The shadows are deep and forcible, and the background very dark.

491 *A Pastoral Scene*, by Adriann van de **Velde**, 1635?- 1672. Dutch School. C. 6.

Portrait of Himself, by Velasquez.

A peasant woman is seated in a rustic cart, while a herdsman drives his cattle towards the foreground through a river. The animals are dexterously painted, and the effect of evening light is rendered with great skill and delicacy; but the greater portion of the scene is steeped in that impossible gloom which forms so frequent an element in Dutch landscape.

530 *A Skating Scene*, by Esaias van de **Velde**, 1590-1630. C. 6.
Dutch School.

The figures are painted with great spirit and lifelike action, but the landscape and buildings which form the background are rudely and carelessly sketched.

613 *A Sea-Piece*, by Willem van der **Velde**, 1633-1707. C. 11.
Dutch School.

In this attractive little picture we find boats with slackened sails floating in still water. The reflections are managed with great dexterity, and the clouds, though conventional in form, are excellent in colour. The sense of atmosphere, suggesting the effect of a misty morning, is well rendered.

Veronese. (See **Caliari.**)

719 *The Legend of St. Veronica*, by David **Vinckboons**, C. 13.
1578-1629. Dutch School.

Christ, bearing His Cross towards Golgotha, and attended by a multitude, is met by St. Veronica, who presents to Him the sacred handkerchief. This is a crowded composition, with perhaps more than a hundred figures introduced. Those in the foreground are about five inches high. The colours are garish, and the landscape inferior.

812 *A Family Group*, by Cornelius **de Vos**, 1585-1651. S. V.
Flemish School.

A man sits in an armchair, surrounded by his wife and three children. This group is interesting chiefly on account of the costume represented, and the lifelike expression of the children. The features of the father have character, but are painted in chalky flesh tones.

430 *The Tippler*, by Ary de **Voys**, 1641?-1680. Dutch School. C. 10.

A round-shouldered boor in a tattered coat is holding up a Venetian beaker of green glass as large as his own head. The figure, which is about a quarter life-size, and seen to the knees, is painted with great skill and conscientious care. One can only regret that so much pains and ability have been wasted on such a commonplace subject.

552 *Landscape with Figures*, by Anthonis **Waterlo**, 1618-1670. Dutch School. C. 8.

A woodland scene, which forms the background of a melodramatic incident. Highwaymen are attacking a traveller who is mounted on a white horse. Another lies dead on the ground. The treatment of the landscape is not unlike the manner of David Cox. A warm russet-coloured light gleams through the trees, which are well massed in form, but the foliage is expressed with a somewhat conventional touch.

634 *The Sleeping Tambourine Girl*, by Jan Baptist **Weenix**, 1621-1660. Dutch School. C. 9.

In front of a large building of Italian design, richly decorated with columns, a young girl lies asleep with a tambourine beside her. Behind is a boy seated on architectural ruins. Although this may be described as a studio picture, and the sleeping girl is somewhat graceless in attitude, the work is distinguished by great breadth of treatment and a refined sense of colour.

640 *A Game Piece*, by Jan **Weenix**, 1640-1719. Dutch School. S. IV.

A dead hare suspended on the trunk of a tree; a dead turkey and other poultry lying on a terrace. Figures in the distance. The animals are cleverly painted. Note especially the rendering of the fur in the dead hare; but the fruit and flowers are inferior.

644 *A Game Piece*, by Jan **Weenix**, 1640-1719. Dutch School. S. IV.

A huge picture representing the bodies of a deer and hares strung up to a tree trunk in the centre of the composition, with a dead boar, rabbits, &c., on one side, and a young man seated with dogs on the other. In the background is seen a boar hunt, with a round hill crowned by a chateau in the distance. The merits of the work bear but a small proportion to its size.

A series of pictures (numbered from 438 to 467), by Adrian van der **Werff**, 1659-1722, Dutch School, will be found in this Cabinet No. 23. The subjects are chiefly C. 23.

from sacred history, and treated after a semi-dramatic fashion, with figures about one-fourth the size of life. Whatever merit these works may claim for inventive power or dexterity of execution, they are, as a rule, singularly deficient in all the higher qualities of art. Surcharged alike with colour and shadow, and distinguished by a false and vicious style of finish, they seem to share the worst faults of all the later schools and to include none of their redeeming excellence.

100 *St. Luke painting the Virgin Mary*, by Rogier van der **Weyden**, 1400?-1464. Flemish School. S. II

In an open *loggia*, the Virgin, seated, bares her breast to the Infant Jesus, who reclines in her lap. Kneeling opposite is St. Luke, in the act of portraying the sacred group. Behind is a doorway enriched by two carved columns, and leading to a grass plot. Beyond this is seen an embattled wall, over which two figures—a man and a woman—are looking down upon the landscape below. In the distance are seen a river and road winding round cliffs on one side of the scene, while a town and meadows occupy the other.

The principal figures are about half life-size. St. Luke's head is grandly drawn and modelled. That of the Virgin is less interesting; the form of the Child rigid and ungainly. Much care has been bestowed on the draperies. The deep violet of the Virgin's robe is unfortunately out of key with the surrounding colour; but the

rest of her dress is well contrived to ensure relief. Over her head hangs a curtain of gold tissue, brocaded with a beautiful pattern of Venetian red. The play of light

Madonna and Child with St. Luke, by Rogier van der Weyden.

upon this curtain is wonderfully realistic, perfect alike in technical execution and effect. There is much of natural truth, too, in the suggestion of cloud forms which cross

the sky, and even the ripples on the surface of the water, conventionally as they are rendered, convey a sense of motion.

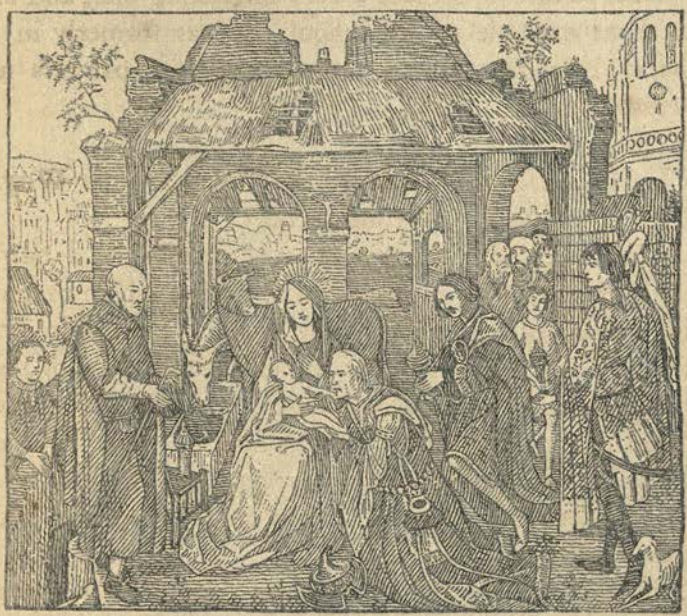
The picture is in fact a very interesting one, and an excellent example of its school. It was formerly in a chapel belonging to an ancient guild of painters at Brussels.

101 *The Adoration of the Magi*, by Rogier van der **Weyden**, 1400?-1464. Flemish School. S. II.

The centre of the composition is occupied by a half-ruined porch, under the thatched roof of which an ox and ass are stabled. In front of this building the Virgin sits with the Infant Jesus in her lap. By her side one of the kings, richly attired, and kneeling in adoration, raises the Child's hand to his lips. Behind him are other of the Magi, all richly dressed, and bearing gold chalices, &c. On the left is a pilgrim, clad in a crimson robe, and wearing wooden clogs.

In the distance are a mediæval town and suburbs, painted with great care and refinement. This picture, if rightly attributed to the painter whose name it bears, may be instructively compared with contemporary examples of the Cologne School. It shows a great superiority in technical skill, but scarcely in taste. Human features are more carefully modelled. Animal form is drawn with more knowledge, but the quality of colour is decidedly inferior. The beautiful greenish blue which is

used for draperies by the Master of the Lyversberg Passion, is replaced by ultramarine—the cardinal reds and delicate carnations by positive scarlet and crimson—



The Adoration of the Magi, by Rogier van der Weyden.

giving a crude and garish character to the chromatic scheme.

The flesh tones are remote from Nature's key, and little or no sense of physical beauty is realized in the faces; but, on the other hand, the draperies are well cast. Architectural features are rendered with truth and

delicacy; while on such details as the jewelled enrichment of dresses, &c., has been bestowed an amount of elaborate finish for which it would be difficult to find a parallel in the Gallery.

The merits of this work speak for themselves; of its defects, it is to be feared not a few are due to the hand of the restorer.

102 *The Annunciation*, by Rogier van der **Weyden**, 1400?-1464. Flemish School. S. II.

A beautiful design. The Virgin wearing a blue mantle, which falls in ample folds behind her, kneels at the foot of her bed, before an elaborately carved *prie-dieu*, and turns her head to look at the angel, who, clad in a full white robe shaded with a delicate grey, has just appeared. On the bed is laid a crimson coverlet, and at the back is a rich hanging of gold and crimson brocade. In the foreground is a brass ewer—very carefully painted—containing a white lily. Above the bed is a rose window, filled with stained glass, the design of which has a suspiciously modern look. Through another window at the side the Holy Spirit enters in the form of a dove, casting rays of golden light. This picture, which forms part of a triptych, was formerly in the Church of St. Colomba at Cologne.

103 *The Presentation in the Temple*, by Rogier van der **Weyden**, 1400?-1464. Flemish School. S. II.

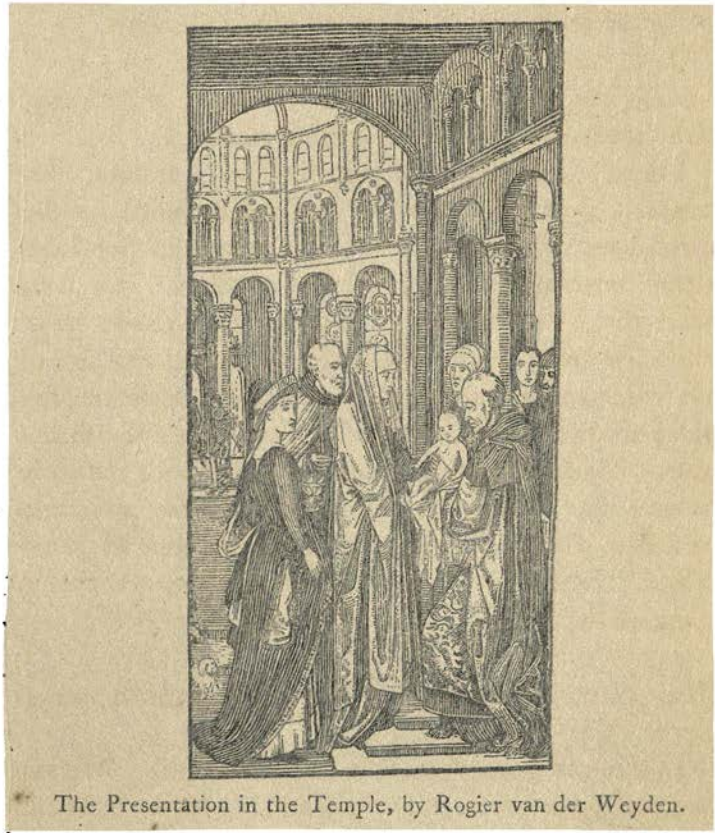
Simeon on his knees receives from the holy Virgin

her Infant Son. Behind them are St. Anna, St. Joseph, and a female attendant with a quaint head-dress, bearing

The Annunciation, by Rogier v. der Weyden.

a basket of doves. These figures are grouped round the altar of an octagonal building, which, with its triforium and clerestory, resembles a Romanesque baptistery. The

architectural details of the background greatly enhance the interest of the composition, and are painted with all



The Presentation in the Temple, by Rogier van der Weyden.

the skill of a De Witt. The figures are of tall proportions and well draped, but their heads vary considerably in interest—some being lifelike and expressive, others

conventional and mannered in execution. In the scheme of colour, which is bright and vivid, may-green, grey, and ultramarine, are the most important elements.

1 *The Legend of St. Veronica*, by **William** of Cologne, 14th century. School of Lower Germany. S. I.

A small but interesting picture. St. Veronica, clad in a red mantle lined with sage green, holds up the sacred handkerchief, on which the features of our Lord appear imprinted in a dark monochrome. It will be noted that this impression is that of a life-size head, while the saint herself is painted about half the size of life. Below the handkerchief, which occupies the full width of the picture, are three angels on a still smaller scale. Making due allowance for the school and early date of the picture, St. Veronica's features are fairly modelled, with an expression of reverence, but the miraculous likeness of Christ is ill-drawn and painful to contemplate.

229 *The Resurrection*, by Michael **Wohlgemuth**, 1434-1519. German School. S. III.

In a burial ground, enclosed by brick walls, the risen Saviour stands beside His sepulchre, holding in one hand an emblematical cross, while He raises the other in benediction. A white-robed angel, kneeling on the marble slab of the tomb, draws forth from below the burial clothes. In the foreground, at the foot of the sepulchre,

a quaintly attired soldier sits on his shield asleep, while another, just awakened, shades his eyes with his hand. In the background the three Marys are seen entering the burial ground at a door.

In this composition the figures are about half the size of life. The attitude of Christ is sternly dignified in motive, and the expression of His countenance painfully severe. The scarlet robe in which our Lord is represented presents too large a mass of vivid and unbroken colour for the scale on which it is painted; but this figure is superior in design to those of the sleeping and waking soldiers in the foreground, which are constrained and awkward in action. The features generally are carefully but harshly painted, and the absence of eyelashes is notably unpleasant. The drapery is disposed in crisp, somewhat papery folds, but is well studied. The painting of the landscape is rude, but remarkable for the attempt which it displays to realize the effect of sunrise.

230 *The Agony in the Garden*, by Michael **Wohlgemuth**, S. III. 1434-1519. German School.

The composition of this picture, especially in the group of sleeping disciples, recalls the traditions of early Italian art. The figures are about half life-size. Some of the heads seem to have suffered from re-painting, and the features of the principal figure are especially unfortunate in expression. Our Lord is clad in a grey

mantle, the disciples in robes of peacock blue, scarlet, and white. The draperies are arranged in crisp folds, and much stippled. In the distance Judas, wearing a yellow dress, approaches, accompanied by soldiers above; on the left hovers a scarlet-winged angel with a green mantle, bearing the sacred chalice. This figure is on a smaller scale than the others.

231 *The Crucifixion*, by Michael **Wohlgemuth**, 1434-1519. German School. S. III.

The principal figures in this composition are about half life-size, and include the Virgin with four holy women, St. John, and St. Peter. Their features are drily painted, and the absence of eyelashes from the eyes increases the harshness of an expression which can only be considered as conventionally typical of grief. Some of the heads have evidently been re-painted, and the colours used for the draperies are suspiciously garish. Scarlet, brown-madder, violet, may-green, crimson, cobalt, Prussian blue, gamboge, and Indian yellow would be an intolerable *mêlange* but for the mass of white introduced in the women's head-dresses, &c.

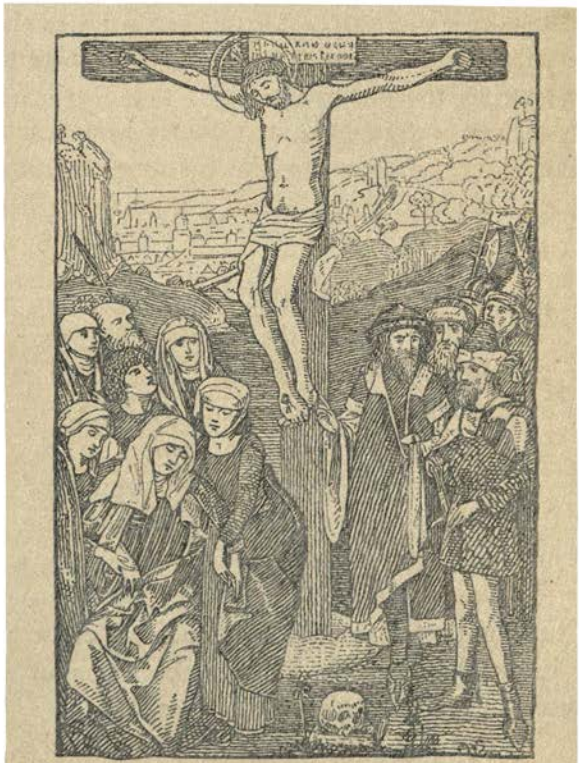
Near the lips of Christ will be noticed a label bearing the sacred injunction—

MATER ECCE FILIUS TUUS: IOHANNES ECCE MATER TUA.

Near the bearded head of a Jew, whose conical cap is

embroidered with Hebrew characters, is another label inscribed with the words—

VERE FILIUS DEI ERAT ISTE.



The Crucifixion, by M. Wohlgemuth.

It is remarkable that neither this picture nor another "Crucifixion" by the same painter (243) contains any representation of the thieves.

The distant landscape, which is most carefully studied, includes the view of a town, apparently intended to represent a port at the mouth of a river.

232 *The Descent from the Cross,* by Michael **Wohlgemuth,** 1434-1519. German School. S. III.

Very archaic in treatment, and chiefly remarkable for the picturesque character of the costumes introduced, which are excellent in quality of colour, though occasionally graceless in arrangement—as, for instance, the upturned skirts of the green-legged figure about to ascend the ladder. But the kneeling Virgin's mantle of peacock-blue, bordered with gold thread, is admirably designed and painted. The figures are about two-thirds life-size, with harshly modelled and unpleasant features, which appear to have suffered here and there from retouching. Cast shadows are generally absent. The landscape, which represents rocky country round a lake, is of a conventional order.

233 *The Crucifixion,* by Michael **Wohlgemuth,** 1434-1519. German School. S. III.

An interesting and characteristic example of the painter, very rich in tone of colour, and displaying great care in the detail and finish of draperies. It is a crowded composition, there being seventeen figures, about half life-size, grouped around the cross. They are all richly clad in armour and dresses of the 15th century. Of

physical beauty there is none, and the expressions intended to denote grief are forced and dramatic in conception. The flesh tones vary definitely and distinctly with the sex, the women being blonde and the men dark and ill-favoured. The body of our Lord is disfigured, after the painful fashion of early German art, by streams of blood. In the distance is represented a mediæval town, which stands for Jerusalem, and in place of the sky is a gold background.

234 *The Mystic Marriage of St. Catherine,* by Michael **Wohlgemuth,** 1434-1519. German School. S. III.

This picture is chiefly interesting from the illustration which its accessories afford of dress, domestic furniture and appointments in the 15th century. St. Catherine, who kneels before the Infant Christ as He stands on His Mother's knee, wears a turban-like head-dress, and a rich maroon-coloured robe, diapered with a gold pine-apple pattern. The Virgin is clad in a dark greenish-blue robe, and a large white mantle, the ample folds of which are shaded with puce. She wears an elaborate crown on her head, behind which is a flat gold nimbus. The figures are about two-thirds the size of life; their smoothly modelled features are refined, but uninteresting. There are no cast shadows. Through a closed window in the background is seen a village, with a rivulet and church in the distance. The painting is executed on

panel, which bears in its reverse side a representation of the Nativity.

235 *The Departure of the Apostles on their Mission*, by Michael **Wohlgemuth**, 1434-1519. German School. S. III.

The principal figures in this large and square composition are about one-third the size of life. Among them may be noticed St. Peter (in the act of drinking), St. Thomas with a cup in his hand, St. Bartholomew, St. Andrew, and St. James, whose features bear some resemblance to the traditional representations of Christ. On the right, St. John, with an ewer in his hand, stoops to fill it at a stone trough. The action throughout is easy and lifelike, but the draperies are inferior in form and colour. A tree in the middle distance bears evidence of careful study, though the foliage is rendered with a somewhat conventional touch. The landscape background, which includes the walls of a fortified town, a church and hill, with meadows beyond, is remarkable for its excellence, considering the date of the work.

497 *Landscape and Figures*, by Philips **Wouwerman**, 1619-1668. Dutch School. C. 9.

A traveller dismounts from his horse near a wooden bridge over a waterfall. In the middle distance is a shepherd with his flock. A pretty little picture, distinguished by the skilful and delicate painting of cloud forms which enliven an otherwise uninteresting landscape.

502 *A Carter and his Horses*, by Philips **Wouwerman**, 1619-1668. Dutch School. C. II

One of the animals is drinking at a roadside brook. The other, bestridden by the carter, has just slaked his thirst and throws back his head with evident satisfaction. Meanwhile a woman sits with her child beside the cart. The action of the horses is rendered with the painter's usual dexterity, but the landscape is inferior, and the middle distance looks like a coloured print.

504 *The Ride*, by Philips **Wouwerman**, 1619-1668. Dutch School. C. II.

A very dexterous sketch, painted, apparently, under conditions of twilight in which all effect is concentrated on the side and flanks of the artist's favourite "white horse." The action of the figures is life-like, and the sky is admirably handled.

511 *A Gipsy's Camp*, by Philips **Wouwerman**, 1619-1668. Dutch School. C. II.

A painful example of the manner in which painters of this school went out of their way to obtrude ugliness in scenes of rural life. The gaunt, forlorn-looking tree which occupies so conspicuous a place in this picture, is absolutely devoid of interest.

The figures, however, are cleverly and naturally grouped, and as an illustration of gipsy life in the seven-

teenth century, this work has a decided advantage over the treatment of such subjects in the nineteenth.

514 *A Skirmish of Cavalry in a Cornfield,* attributed (doubtfully) to Philips **Wouwerman,** 1619-1668. Dutch School. C. 6.

A spirited little picture, excellent in colour and composition. There is great dash in the figures, and the whole scene wears an air of probability, which is more than can be said for most battle-pieces.

575 *Landscape,* by Jan **Wynants,** 1600?-1679? Dutch School. C. 11.

A large proportion of this picture is occupied by the representation of a hideous tree stump, which may be forgiven for the sake of the admirable tone of colour which pervades the work, and the wonderfully lifelike portrait of an intelligent dog seated in the foreground,—one of the best examples of animal painting on a small scale in the Gallery.

579 *Landscape,* by Jan **Wynants,** 1600-1679? Dutch School. S. IV.

View of a road, lying between a wooded hill and a river, along which a shepherd passes with his flock.

This is a fair example of the painter's cleverly composed but artificial landscapes. The effect of early morning light is well suggested, but there is no vitality in

the foliage which it illumines; and but little truth of colour elsewhere. It is dexterous scene painting on a small scale.

580 *A Landscape,* by Jan **Wynants.** 1600-1679? Dutch School. S. I'

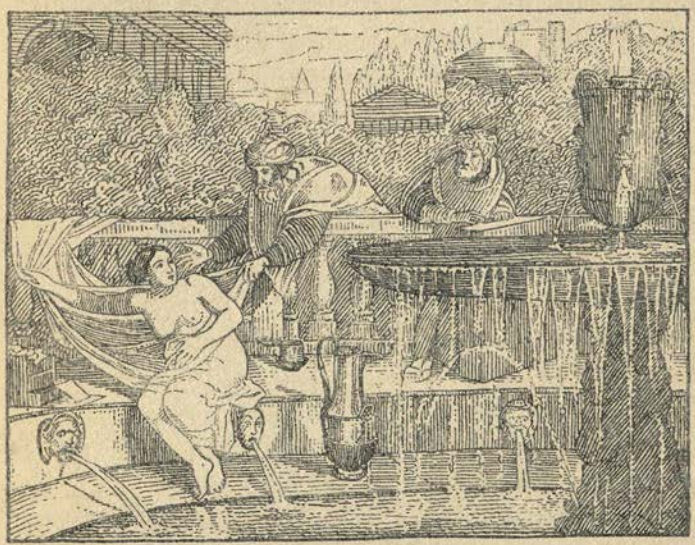
Travellers pass along a road which skirts a lake. To the right of the foreground is a withered beech tree. This is a companion picture to 579, from which it differs but little in style of treatment, except that the effect here is one of evening light. In composition and chiaroscuro the work presents some attractions, but it is artificial in colour and conventional in the rendering of detail, even down to the wheel ruts in the road.

1176 *Susannah and the Elders,* by Domenico **Zampieri** (Domenichino), 1581-1641. Bolognese School. S. X.

A large picture in which the figures exceed life-size. It is painted vigorously, but in a melodramatic style of art, with forced shadows. The flesh tones of Susannah's figure are chalky, and rendered still more unreal by contrast with the brilliantly coloured robes of the Elders. Apart from other faults, the picture presents one obvious defect, viz., that the scale on which it is painted is about twice too large for the mode of treatment employed.

178 *St. Cyprian,* ascribed to Bartholomew **Zeitblom.** 15th C. to 16th century. German School.

Clad in episcopal robes, with a bishop's mitre and crozier. In this work, as well as in the companion picture (179), the introduction of *white*—as, for instance, in the drapery, gloves, and open pages of the book—is of great value, and tends to save the scheme of colour from heaviness.



Susannah and the Elders, by Domenichino (Zampieri).

179 *St. Cornelius*, ascribed to Bartholomew **Zeitblom.** C. 4. 15th to 16th century. German School.

Half life-size, represented in a red robe, lined with green. He wears the papal tiara on his head, and holds a pastoral staff in his right hand; in his left is an open

book. The features are carefully modelled, but the drapery is cumbrous and complex in fold. Gold background, enriched with a large floriated pattern, incised on the surface.

180 *St. George*, ascribed to Bartholomew **Zeitblom.** 15th to 16th century. German School. C. 5.

A single figure (about twenty inches high), clad in a complete suit of silver armour, but bareheaded. He holds a standard in his right hand, and his left rests upon the hilt of his sword. His long fair hair is encircled by a chaplet of beads, and behind his head is a plain gold nimbus. In the background is a crimson curtain enriched with a diaper pattern, somewhat resembling those in Crivelli's pictures. The armour is painted with considerable skill, but St. George's features are conventional in treatment.

INDEX OF PICTURES NOTICED.

Name of Painter.	Number of Picture.	Page.
Albani, F.	1186	1
Allegri, A.	1094, 1095	1-2
Altdorfer, A.	289, 290, 292	2-4
Angelico, Fra. (See Fiesole.)		
Aretino, Luca, School of ...	987, 988	5
Backhuysen, L.	610	6
Baroccio, F.	1104	7
Basaiti, M.	1031, 1032	7-8
Bassano. (See Ponte.)		
Bazzi, G. A.	1073	8
Beham, B.	269	9
Bellini, Gentile	1030	10
Bellotti, Bernardo	unnumbered	10
Berchem, N.	592, 594, 596	11-13
Bigordi. (See Ghirlandajo.)		
Bol, F.	338, 339, 341, 342	14-16
Bonvicino, A.	1123	16
Bordone, P.	1120, 1121, 1122	16-18
Both, Jan.	583	19
Botticelli, A.	1010	19
Bouts, D.	107, 108, 109, 110	21-24
Breenberg, B.	1506	26
Breu, J.	228	26-27
Breughel, Johann	682	27
Brouwer, A.	884	28
Bruyn, B. de	68, 84, 85, 86, 87, 88, 89	28-30
Burgkmair, Hans	220	31

Name of Painter.	Number of Picture.	Page.
Caliari, Paolo	1133, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1145	32-36
Canale, Antonio	1267, 1268, 1269, 1270	37
Canaletto. (See Canale.)		
Champaigne, P. de	1340	37
Chardin, J. B. S.	1376	38
Cima da Conegliano	1033	39
Claude. (See Gellée.)		
Cleef, J. van	660	40
Clouet, F.	1315	41
Conti, B. de	1044	41
Cornelissen, C.	303	43
Correggio. (See Allegri.)		
Crabeth, A.	1316	43
Cranach, Lucas	271, 274, 278	43-45
Crayer, G. de	869	46
Credi, Lorenzo di	1017	46
Cuyp, A.	474	48
David, Gheeraert	117	48
Denner, B.	1426, 1427	49
Domenichino. (See Zampieri.		
Dou, G.	394, 397, 398, 405	50-51
Doufeet, G.	874, 875, 876, 877	52-53
Douffliest. (See Doufeet.)		
Dughet, Gaspar	1349, 1350	53-55
Dünwegge (V. and H.) ...	63, 64	55-56
Dürer, A.	236, 237, 238, 239, 240, 241, 242, 243, 244, 247, 248	56-64
Dyck, A. Van	822, 823, 824, 826, 827, 828, 830, 832, 833, 834, 839, 840, 841, 843, 846, 847, 848, 850	65-78

Name of Painter.	Number of Picture.	Page.
Everdingen, A. van	566, 569	78-79
Feselen, Melchior	294, 295	79-80
Fiesole, Fra Giovanni da ...	989, 990, 991, 992, 993, 994	81-84
Florigerio, S....	1084	85
Francia. (See Raibolini.)		
Francucci, Innocenzio ...	1060	86
Garofalo. (See Tisio.)		
Gellée, Claude	1324, 1328	86-87
Ghirlandajo, Domenico ...	1011, 1012, 1013	87-89
Ghirlandajo, Ridolfo... ...	1077	89
Giordano, Luca	1252	90
Giotto	981, 982, 983	90
Goes, H. van der	114	91
Greuze, J. B.	1377	93
Grünewald, M.	281, 282, 284, 285	93-94
Guido. (See Reni.)		
Hals, F.	359	95
Helst, B. van der	315, 316, 318	95-96
Hemessen, J. van	169, 170	97
Hemlinc. (See Memlinc.)		
Heyden, J. van der	614, 615	97
Hobbema, M.	570	98
Holbein, Hans, the elder ...	193—208, 209, 210, 211, 213	98-104
Hondekoeter, Melchior ...	647, 648	105
Honthorst, G. van	308, 310	106
Hooch, P. de	426	107
Huysmans, C.	948, 949	108-109
Jordaens, J.	813, 814	109-110
Kauffman, Angelica	1432	110
Keyser, T. de	361	110

Name of Painter.	Number of Picture.	Page.
Kulmbach, Hans von ...	254, 255	111
Leyden, L. van	148	111
Lippi, Fra Filippo	1005, 1006	113-114
Lippi, Filippino	1008, 1009	115-116
Lochner, Stephan	3, 6, 7, 8, 9, 10, 17, 18, 20, 21	118-120
Lotto, Lorenzo	1083	122
Lucas van Leyden. (See Leyden.)		
Luciani, Sebastian	1087	122
Luini, B.	1045	
Lyversberg Passion, Master of the, and his School ...	22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34	123 124-134
Marconi, R.	1085	134
Marés, P. der...	119, 120, 121	135-136
Matsys, Quentin	133, 136	136-138
Memlinc, Hans	116	138
Memmi, Lippo	986	141
Mielich, Hans	301, 302	141
Miereveldt, M. J.	314	143
Mieris, F. van, the elder ...	409, 410, 412, 413, 414, 415, 417, 421, 422, 423	143-146
Millet, F.	944, 945	146-147
Mor, Sir Anthony	661	147
Moretto da Brescia. (See Bonvicino.)		
Moro, Il. (See **Torbido.**)		
Moroni, G. B.	1124	148
Moscher, J. de	532	148
Murillo, B. E....	1305, 1306, 1307, 1308	148-149
Neer, E. van der	436	150
Netscher, Gaspar	1398, 1399	151

Name of Painter.	Number of Picture.	Page.
Neuchatel, N.	663, 665	
Orbetto, L'. (See Turchi.)		
Orley, B. van	158	153
Ostade, J. van	380	154
Pacchia, Girolamo del ...	1059	154
Palma Vecchio, G.... ...	1107, 1108	154-155
Palma, G., the younger ...	1157	156
Palmezzano, Marco	1026	156
Pedrini, Giovanni	1047	158
Perugino. (See Vanucci.)		
Piombo, Sebastian del. (See Luciani.)		
Poelenberg, C. van	519	159
Ponte, L. da	1151	159
Pordenone. (See Licinio.)		
Potter, Paul	472	161
Poussin, Gaspar. (See Dughet.)		
Poussin, Nicholas	1322, 1323	162
Pynacker, A....	600	163
Raibolini, Francesco	1039, 1040	164-165
Raphael. (See Santi.)		
Ravenstyn, J. van	319, 320	167
Rembrandt, van Rhyn ...	324, 326-331, 333	167-171
Reni, Guido	1170, 1171	172-173
Ribera, Giuseppe di	1280, 1281, 1282, 1284	173-174
Robusti, Jacopo	1127, 1128	175
Rosa, Salvator...	1245, 1246	176-177
Roymerswalen, M. van ...	138, 139	177-178
Rubens, P. P....	729, 730, 734, 735, 737, 742, 744, 746, 752, 757, 760, 761, 762, 782, 784, 785, 787, 794, 795, 797	179-192

Name of Painter.	Number of Picture.	Page.
Ruysdael, Jacob van	545, 546, 547, 551	193-195
Ruysdael, Salomon	540, 541	195
Saftleven, H....	574	196
Sandrart, J. de	1406	196
Santi, Raffaello	1049, 1050, 1051, 1052, 1053	196-202
Sarto, Andrea del	1066, 1071	202-204
Schaffner, Martin	214, 216, 217, 218, 219	205-209
Schalcken, G.	431	209
Schiavone, A.	1089	209
Schöpfer, Hans	300	210
Severin, San...	42	210
Snyders, F.	954, 955, 958	210-211
Sodoma. (See Bazzi.)		
Spagnoletto. (See Ribera.)		
Steen, Jan	391, 392	212
Strigel, B.	188, 189, 190, 191, 192	213-215
Subleyras, P....	1359, 1360	216
Sueur, Le, Eustache	1330	216
Sweerts, M.	390	217
Teniers, David (the younger)...	902, 903, 925	217-218
Terborch, G.	388	218
Tintoret. (See Robusti.)		
Tisio, Benvenuto	1080, 1081, 1082	220-222
Titian. (See Vecellio.)		
Torbido, F.	1125	222
Turchi, A.	1197, 1198	222
Unknown painters (Schools of Cologne and Lower Rhine) ...	48, 49, 50, 55, 56, 57, 96	224-229
Unknown (Flemish School) ...	124, 166, 975	230-234
Unknown (Italian Schools) ...	978, 979, 980, 998	231-232

Name of Painter.	Number of Picture.	Page.
Vadder, L.	936	234
Van de Velde. (See Velde.)		
Vandyck. (See Dyck.)		
Vanucci, Pietro	1034, 1035, 1036, 1037, 1038	235-240
Vecchio (Palma). (See Palma.)		
Vecellio, Tiziano	1109, 1110, 1111, 1112, 1113, 1114, 1116, 1117	242-249
Velasquez, Diégo de Silva y...	1292	249
Velde, Adrian van de	491	250
Velde, Esaias van de	530	250
Velde, Willem van de... ...	613	250
Veronese. (See Caliari.)		
Vinckboons, D.	719	250
Vos, Cornelius de	812	251
Voys, Ary de	430	252
Waterlo, A.	552	252
Weenix, Jan Baptist	634	252
Weenix, Jan	640, 644	253
Werff, A. van der	438-467	253
Weyden, Rogier van der ...	100, 101, 102, 103	254-259
William of Cologne	1	260
Wohlgemuth, M.	229, 230, 231, 232, 233, 234, 235	264-266
Wouwerman, P.	497, 502, 504, 511, 514	267-269
Wynants, Jan	575, 579, 580	269-270
Zampieri, Domenico	1176	270
Zeitblom, B.	178, 179, 180	270-272

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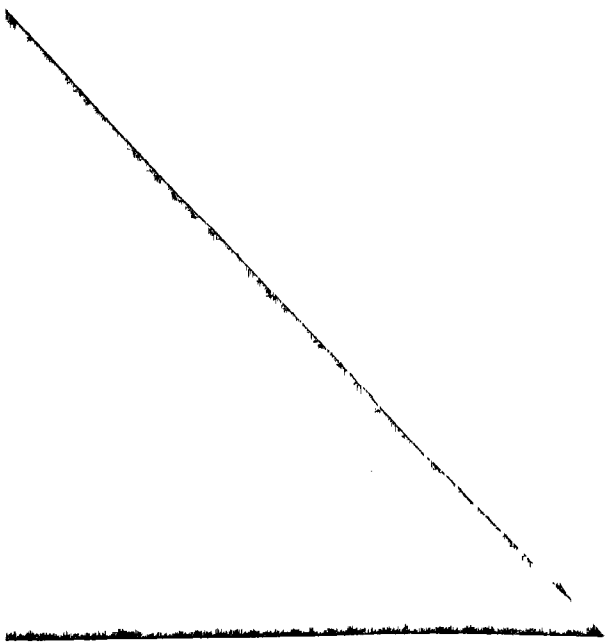

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